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ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ Karnataka State Open University
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು ೫೭೦ ೦೦೬ Manasagangotri, Mysore - 570 006

M.A. [PREVIOUS] SANSKRIT

- ENGLISH MEDIUM -

नाटकम्

अभिज्ञानशाकुंतलम् - ३

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COURSE - II

BLOCK - 10

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ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

The Open University system has been initiated in order to augment opportunities for higher education and as instrument of democrating education.

National Education Policy 1986

ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. ....ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ. ಕುಳಂದೈಸ್ವಾಮಿ

"The Open University system makes use of Multimedia in distance education system. .... it is vehicle which transports knowledge to the place of learners rather than transport to the place of learning.

Dr. Kulandai Swamy

ಜ್ಞಾನಪೀಠ ಪ್ರಶಸ್ತಿ ಪುರಸ್ಕೃತ
ರಾಷ್ಟ್ರಕವಿ ಕುವೆಂಪು ಜನ್ಮ ಶತಮಾನೋತ್ಸವ ವರ್ಷ ೨೦೦೪

ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವ ಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ; ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gnanapeeta Awardee
Kuvempu's Birth Centenary Year - 2004

Gospel of Universal Man

Every Child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened "universal man".

The Religion of Humanity, the Universal Path, the Welfare of All, Reconciliation, the Integral Vision- these *five mantras* should become View of the Future. In other words, what we want henceforth is not this religion or that religion, but the Religion of Humanity ; not this path or that path, but the Universal Path ; not the well-being of this individual or that individual, but the Welfare of All ; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony ; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and the spiritual, but the Integral Vision of seeing all things with the eye of the Divine.

Kuvempu

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ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ

ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು-೫೭೦ ೦೦೬

अभिज्ञानशाकुन्तलम्-३

Block 10

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Karnataka State Open University, 2004

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प्रस्तावना

प्रिय विद्यार्थिनः

अस्माकं कर्णाटक-राज्य-मुक्तविश्वविद्यानिलये स्नातकोत्तरशिक्षणकक्षां प्रवेष्टृभ्यः भवद्भ्यः हार्दं स्वागतम्।

विश्वस्य प्राचीनभाषासु संस्कृतभाषा प्रमुखतमा। वेदेषु दृश्यमाना इयं भाषा क्रि.पू. पञ्चमशतके काव्यस्य रूपं प्रापदिति वदन्ति। गच्छता कालेन संस्कृतभाषा उच्छशिक्षण-शासन-लेखन-काव्यादिषु अव्याहता समुपयुक्तम्। प्रायो लोके 2500 वर्षाधिकम् इतिहासं प्राप्तवती अन्या भाषा नास्ति।

वेदाः, शास्त्राणि, इतिहासाः, पुराणानि, काव्यानि, दर्शनानि, व्याख्यानानि, प्रशस्तयः, शासनानि, चाटुपद्यानि, सुभाषितानि इत्येवं नानाप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये विलसन्ति। अस्य परिचयः पाठ्यक्रमानुसारेण कारयिष्यते। विशेषाध्ययनाय गहन-शोधनाय च युष्माकं सिद्धतायाः सम्पादनमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

भवतां स्वाध्यायसुलभाय स्वयंबोधन पद्धत्या (SIM) एते पाठाः विशिष्टरूपेण आरचिताः। बहवः विद्वांसः एतान् पाठान् सज्जीकर्तुं कृतभूरिपरिश्रमाः सन्ति। तेषां साहाय्यं सकार्तज्ञं स्मरामि।

भवन्तः सर्वे सम्यगधीत्य अस्यां भाषायां साहित्ये च विशेषज्ञानं सम्पादयन्तु इति आशासे। 'श्रद्धावान् लभते ज्ञानम्' इति भगवद्गीतोक्तरीत्या भवता श्रद्धायुक्ताध्ययनं फलप्रदं यशप्रदं च भूयादिति ममाशयः। शुभं भूयात्।

जीयात् गीर्वाणभारती।

डा. एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु।

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1.0 Block Objectives

In this block you will be acquainted with Abhijñānaśākuntalam Textual Portion - Fifth, Sixth, Seventh Act of the drama. You will also able to understand the critical appreciation of the text.

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ABHIJÑĀNAŚĀKUNTALAM

UNIT – 9

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9.2. OBJECTIVES

9.3. THE TEXT OF THE V ACT OF ABHIJÑĀNAŚĀKUNTALAM

9.4. ENGLISH TRANSLATION

9.5. KEY – WORDS

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UNIT – 9
ABHIJÑĀNAŚĀKUNTALAM
Textual Portion - Fifth Act

9.1. INTRODUCTION

In the previous unit you have studied about the fourth Act of Abhijñānaśākuntalam. The curse of Durvāsas; Śakuntalā's departure; sage Kāśyapa's blessings and messages were discussed and studied there.

In this unit you are going to study about the V Act of the drama. This Act starts with Haṁsapadikā's song. Vidūśaka is sent to appease her. The King learns about the arrival of sages and leaves for the Fire chamber. After this we witness the repudiation of Śakuntalā. Suddenly Śakuntalā disappears with Menakā.

9.2. OBJECTIVES

After going through this unit you will be able to –

- Trace the development of the drama from first Act to the present
- Find the salient features and specialities in the V Act
- Describe critically the story of the V Act and
- Bringout the importance of the fifth Act of the drama.

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9.3 THE TEXT OF THE V ACT OF ABHIJÑĀNAŚĀKUNTALAM

9.3.1 The text

ACT V 9–3–1 अथ पञ्चमोऽङ्कः

(ततः प्रविशत्यासनस्थो राजा विदूषकश्च)

विदूषकः – (कर्णं दत्वा) भो वयस्य सङ्गीतशालान्तरेऽवधानं देहि। कलविशुद्ध्या गीतेः स्वरसंयोगः श्रूयते। जाने तत्रभवती हंसपदिका वर्णपरिचयं करोतीति ।

राजा – तूष्णीं भव। यावदाकर्णयामि।

(आकाशे गीयते)

अभिनवमधुलोलुपस्त्वं तथा परिचुम्ब्य चूतमञ्जरीम् :
कमलवसतिमात्रनिर्वृतो मधुकर विस्मृतोऽस्येनां कथम्।।१।।

राजा – अहो। रागपरिवाहिणी गीतिः।

विदूषकः – किं तावद्गीत्या अवगतोऽक्षरार्थः

राजा – (स्मितं कृत्वा) सकृत्कृतप्रणयोऽयं जनः। तदस्या देवीं वसुमतीमन्तरेण मदुपालम्भमवगतोऽस्मि। सखे माधव्य, मद्वचनादुच्यतां हंसपदिका निपुणमुपालब्धोऽस्मीति।

विदूषकः – यद्भवानाज्ञापयति (उत्थाय) भो वयस्य, गृहीतस्य तया परकीयैर्हस्तैः शिखण्डके ताड्यमानस्याप्सरसा वीतरागस्येव नास्ति इदानीं मे मोक्षः।

राजा – गच्छ। नागरिकवृत्या संज्ञापयैनाम्।

विदूषकः – का गतिः (इति निष्क्रान्तः)

राजा – (आत्मगतम्) किं नु खलु गीतमेवंविधार्थमाकर्ण्येष्टजनविरहादृतेऽपि बलवदुत्कण्ठितोऽस्मि! अथवा;

रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्
पर्युत्सुको भवति यत्सुखितोऽपि जन्तुः।
तच्चेतसा स्मरति नूनमबोधपूर्वं
भावस्थिराणि जननान्तरसौहृदानि ॥२॥

(इति पर्याकुलस्तिष्ठति)

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(प्रविश्य)

कञ्चुकी – अहो नु खल्वीदृशमवस्थां प्रतिपन्नोऽस्मि!

आचार इत्यवहितेन मया गृहीता
या वेत्रयष्टिरवरोधगृहेषु राज्ञः।
काले गते बहुतिथे मम सैव जाता
प्रस्थानविक्लवगतेरवलम्बनार्थम् ॥३॥

भोः। कामं धर्मकार्यमनतिपात्यं देवस्य । तथापीदानीमेव धर्मासनात् उत्थिताय पुनरुपरोधकारी कण्वशिष्यागमनमस्मै नोत्सहे निवेदयितुम् । अथवाविश्रमोऽयं लोकतंत्राधिकारः।

भानुः सकृद्युक्ततुरङ्ग एव रात्रिंदिवं गन्धवहः प्रयाति ।
शेषः सदैवाहितभूमिभारः षष्ठांशवृत्तेरपि धर्म एषः ॥४॥

यावन्नियोगमनुतिष्ठामि। (परिक्रम्यावलोक्य च) एष देवः–

प्रजाः प्रजाः स्वा इव तन्त्रयित्वा निषेवतेऽशान्तमना विविक्तम्।
यूथानि सञ्चार्य रविप्रतप्तः शीतं दिवा स्थानमिवद्विपेन्द्रः।।५।।

(उपगम्य) जयतु जयतु देवः । एते खलु हिमगिरेरुपत्यकारण्यवासिनः काश्यपसन्देशमादाय सस्त्रीकास्तपस्विनः सम्प्राप्ताः। श्रुत्वा देवः प्रमाणम्।

राजा – (सादरम्) किं काश्यपसन्देशहारिणः ?

कञ्चुकी – अथ किम्।

राजा – तेन हि मद्वचनात् विज्ञाप्यतामुपाध्यायः सोमरातः । अमूनाश्रमवासिनः श्रौतेन विधिना सत्कृत्य स्वयमेव प्रवेशयितुमर्हति । अहमप्यत्र तपस्विदर्शनोचिते प्रदेशे स्थितः प्रतिपालयामि ।

कञ्चुकी – यदाज्ञापयति देवः । (इति निष्क्रान्तः)

राजा – (उत्थाय) वेत्रवति, अग्निशरणमार्गमादेशय ।

प्रतीहारी – इत इतो देवः ।

राजा – (परिक्रामति । अधिकारखेदं निरूप्य) सर्वः प्रार्थितमर्थम् अधिगम्य सुखी संपद्यते जन्तुः । राज्ञां तु चरितार्थता दुःखोत्तरैव।

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औत्सुक्यमात्रमवसाययति प्रतिष्ठा
क्लिश्नाति लब्धपरिपालन वृत्तिरेव ।
नातिश्रमापनयनाय यथा श्रमाय
राज्यं स्वहस्तधृतदण्डमिवातपत्रम् ॥६॥

(प्रविश्य)

वैतालिकौ – विजयतां देवः।

प्रथमः –

स्वसुखनिरभिलाषः खिद्यते लोकहेतोः
प्रतिदिनमथवा ते वृत्तिरेवंविधैव ।
अनुभवति हि मूर्ध्ना पादपस्तीव्रमुष्णं
शमयति परितापं छायया संश्रितानाम् ॥७॥

द्वितीयः –

नियमयसि विमार्गप्रस्थितानात्तदण्डः
प्रशमयसि विवादं कल्पसे रक्षणाय।
अतनुषु विभवेषु ज्ञातयः सन्तु नाम
त्वयि तु परिसमाप्तं बन्धुकृत्यं प्रजानाम् ॥८॥

राजा – एते कलान्तमनसः पुनर्नवीकृताः स्मः ।

(इति परिक्रामति)

प्रतीहारी – एष अभिनवसंमार्जनसश्रीकः सन्निहितहोमधेनुः अग्निशरणालिन्दः । आरोहतु देवः ।

राजा – (आरुह्य परिजनांसावलम्बी तिष्ठति) वेत्रवति, किमुद्दिश्य भगवता काश्यपेन मत्सकाशमृषयः प्रेषिताः स्युः?

किं तावद्व्रतिनामुपोढतपसां विघ्नैस्तपो दूषितं
धर्मारण्यचरेषु केनचिदुत प्राणिष्वसच्चेष्टितम्।
आहोस्वित्प्रसवो ममापचरितैर्विष्टम्भितो वीरुधाम्
इत्यारूढबहुप्रतर्कमपरिच्छेदाकुलं मे मनः ॥९॥

प्रतीहारी – सुचरितनन्दिन ऋषयो देवं सभाजयितुमागता इति तर्कयामि।

(ततः प्रविशन्ति गौतमीसहिताः शकुन्तलां पुरस्कृत्य मुनयः। पुरश्चैषां कञ्चुकी पुरोहितश्च)

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कञ्चुकी – इत इतो भवन्तः ।

शार्ङ्गरवः – शारद्वत,

महाभागः कामं नरपतिरभिन्नस्थितिरसौ
न कश्चिद्वर्णानामपथमपकृष्टोऽपि भजते ।
तथापीदं शश्वत्परिचितविविक्तेन मनसा
जनाकीर्णं मन्ये हुतवहपरीतं गृहमिव ॥१०॥

शारद्वतः – स्थाने भवान्पुरप्रवेशादित्थंभूतः संवृत्तः। अहमपि,

अभ्यक्तमिव स्नातः शुचिरशुचिमिव प्रबुद्ध इव सुप्तम् ।
बद्धमिव स्वैरगतिर्जनमिह सुखसङ्गिनमवैमि ।।११।।

शकुन्तला – (निमित्तं सूचयित्वा)अहो किं मे वामेतरं नयनं विस्फुरति?

गौतमी – जाते, प्रतिहतममङ्गलम्। शुभानि ते भर्तृकुलदेवता वितरन्तु।

(इति परिक्रामति)

पुरोहितः – (राजानं निर्दिश्य)भो भोस्तपस्विनः, असावत्रभवान् वर्णाश्रमाणां रक्षिता प्रागेव मुक्तासनो वः प्रतिपालयति। पश्यतैनम्।

शार्ङ्गरवः – भो महाब्राह्मण, काममेतदभिनन्दनीयं तथापि वयमत्र मध्यस्थाः। कुतः, –

भवन्ति नम्रास्तरवः फलागमैः
नवाम्बुभिर्दूरविलम्बिनो घनाः ।
अनुद्धताः सत्पुरुषाः समृद्धिभिः
स्वभाव एवैष परोपकारिणाम् ॥१२॥

प्रतीहारी – देव, प्रसन्नमुखवर्णा दृश्यन्ते। जानामि विश्रब्धकार्या ऋषयः।

राजा – (शकुन्तलां दृष्ट्वा) अथात्रभवती,

का स्विदवगुण्ठनवती नातिपरिस्फुटशरीरलावण्या।
मध्ये तपोधनानां किसलयमिव पाण्डुपत्राणाम् ।।२३।।

प्रतीहरी – देव, कुतूहलगर्भः प्रहितो न मे तर्कः प्रसरति । ननु दर्शनीया पुनरस्या आकृतिर्लक्ष्यते ।

राजा – भवतु अनिर्वर्णनीयं परकलत्रम् !

शकुन्तला – (हस्तमुरसि कृत्वा, आत्मगतम्) हृदय, किमेवं वेपसे? आर्यपुत्रस्य भावमवधार्य धीरं तावद्भव।

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पुरोहितः – (पुरो गत्वा) एते विधिवदर्चितास्तपस्विनः। कश्चित् एषामुपाध्यायसन्देशः। तं देवः श्रोतुमर्हति।

राजा – अवहितोऽस्मि

ऋषयः – (हस्तानुद्यम्य) विजयस्व राजन् !

राजा – सर्वानभिवादये!

ऋषयः – इष्टेन युज्यस्व ।

राजा – अपि निर्विघ्नतपसो मुनयः ?

ऋषयः – **कुतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि ।**
तमस्तपति धर्मांशौ कथमाविर्भविष्यति ॥१४॥

राजा – अर्थवान् खलु मे राजशब्दः । अथ भगवाँल्लोकानुग्रहाय कुशली काश्यपः?

ऋषयः – स्वाधीनकुशलाः सिद्धिमन्तः। स भवन्तमनामयप्रश्नपूर्वकमिदमाह।

राजा – किमाज्ञापयति भगवान् ?

शार्ङ्गरवः – "यन्मिथः समयादिमां मदीयां दुहितरं भवानुपायंस्ततन्मया प्रीतिमता युवयोरनुज्ञातम्। कुतः, .-

त्वमर्हतां प्राग्रसरः स्मृतोऽसि नः
शकुन्तला मूर्तिमती च सत्क्रिया ।
समानयंस्तुल्यगुणं वधूवरं
चिरस्य वाच्यं न गतः प्रजापतिः ॥१५॥

तदिदानीमापन्नसत्वेयं प्रतिगृह्यतां सहधर्मचरणाय" इति।

गौतमी – आर्य, किमपि वक्तुकामास्मि । न मे वचनावसरोऽस्ति। कथमिति, -

नापेक्षितो गुरुजनोऽनया त्वया पृष्टो न बन्धुजनः ।
एकैकमेव चरिते भणामि किमेकमेकस्मै ।।२६।।

शकुन्तला – (आत्मगतम्)किं नु खल्वार्यपुत्रो भणति?

राजा – किमिदमुपन्यस्तम्?

शकुन्तला – (आत्मगतम्) पावकः खलु वचनोपन्यासः!

शार्ङ्गरवः – कथमिदं नाम? भवन्तः एव सुतरां लोकवृत्तान्तनिष्णाताः।

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सतीमपि ज्ञातिकुलैकसंश्रयां
जनोऽन्यथा भर्तृमतीं विशङ्कते ।
अतः समीपे परिणेतुरिष्यते
प्रियाप्रिया वा प्रमदा स्वबन्धुभिः ।।१७।।

राजा – किमत्रभवती मया परिणीतपूर्वा ?

शकुन्तला – (सविषादम्, आत्मगतम्) हृदय, साम्प्रतं त आशङ्का।

शार्ङ्गरवः – **किं कृतकार्यद्वेषात् धर्मं प्रति विमुखतोचिता राज्ञः ?**

राजा – कुतोऽयमसत्कल्पनाप्रश्नः ?

शार्ङ्गरवः – **मूर्च्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु ।।१८।।**

राजा – विशेषेणाधिक्षिप्तोऽस्मि ।

गौतमि – जाते,मुहूर्तं मा लज्जस्व। अपनेष्यामि तावत्ते अवगुण्ठनम्। तावस्त्वां भर्ताभिज्ञास्यति । (यथोक्तं करोति)

राजा – (शकुन्तलां निर्वर्ण्य, आत्मगतम्)

इदमुपनतमेवं रूपमाक्लिष्टकान्ति
प्रथमपरिगृहीतं स्यान्न वेत्यव्यवस्यन् ।
भ्रमर इव विभाते कुन्दमन्तस्तुषारं
न च खलु परिभोक्तुं नापि शक्नोमि हातुम् ।।१९।।

(इति विचारयन् स्थितः)

प्रतीहारी – (स्वगतम्) अहो धर्मापेक्षिता भर्तुः! ईदृशं नाम सुखोपनतं रूपं दृष्ट्वा कोऽन्यो विचारयति ?

शार्ङ्गरवः – भो राजन्, किमिति जोषमास्यते ?

राजा – भोस्तपोधनाः, चिन्तयन्नपि न खलु स्वीकरणमत्रभवत्याः स्मरामि । तत्कथमिमामभिव्यक्तसत्वलक्षणां प्रत्यात्मानं क्षेत्रिणमाशङ्कमानः प्रतिपत्स्ये ?

शकुन्तला – (अपवार्य) आर्यस्य परिणय एव सन्देहः! कुत इदानीं मे दूराधिरोहिण्याशा?

शर्ङ्गरवः – मा तावत् ।

कृताभिमर्शामनुमन्यमानः सुतां त्वया नाम मुनिर्विमान्यः।
मुष्टं प्रतिग्राहयता स्वमर्थं पात्रीकृतो दस्युरिवासि येन ॥२०॥

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शारद्वतः – शार्ङ्गरव, विरम त्वमिदानीम् । शकुन्तले, वक्तव्यम् उक्तमस्माभिः । सोऽयमत्रभवानेवमाह। दीयतामस्मै प्रत्ययप्रतिवचनम् ।

शकुन्तला – (अपवार्य) इदमवस्थान्तरं गते तादृशेऽनुरागे किं वा स्मारितेन? आत्मेदानीं मे शोचनीय इति व्यवसितमेतत् । (प्रकाशम्) आर्यपुत्र..............(इत्यर्धोक्ते) संशयित इदानीं परिणये नैष समुदाचारः । पौरव, युक्तं नाम ते तथा पुराश्रमपदे स्वभावोत्तानहृदयमिमं जनं समयपूर्वं प्रतार्य सांप्रतमीदृशैरक्षरैः प्रत्याख्यातुम् ?

राजा – (कर्णौ पिधाय) शान्तं पापम्!

व्यपदेशमाविलयितुं किमीहसे जनमिमं च पातयितुम् ।
कूलङ्कषेव सिन्धुः प्रसन्नमम्भस्तटतरुं च ॥२१॥

शकुन्तला – भवतु यदि परमार्थतः परपरिग्रहशङ्किना त्वयैवं प्रवृत्तं, तदभिज्ञानानेन तवाशङ्कामपनेष्यामि।

राजा – उदारः कल्पः ।

शकुन्तला – (मुद्रास्थानं परामृश्य) हा धिक्! हा धिक्! अङ्गुलीयकशून्या मेऽङ्गुलिः ।

(इति सविषादं गौतमीमवेक्षते)

गौतमी – नूनं ते शक्रावताराभ्यन्तरे शचीतीर्थसलिलं वन्दमानायाः प्रभ्रष्टमङ्गुलीयकम् ।

राजा – (सस्मितम्) इदं तत्प्रत्युत्पन्नमति स्त्रैणमिति यदुच्यते ।

शकुन्तला – अत्र तावद्विधिना दर्शितं प्रभुत्वम् ! अपरं ते कथयिष्यामि।

राजा – श्रोतव्यमिदानीं संवृत्तम्।

शकुन्तला – ननु एकस्मिन् दिवसे नवमालिकामण्डपे **नलिनी**पत्रभाजनगतमुदकं तव हस्ते सन्निहितमासीत् ।

राजा – **शृणुमस्तावत्** ।

शकुन्तला – तत्क्षणं स मे पुत्रकृतको दीर्घापाङ्गो नाम मृगपोतकमुपस्थितः त्वयायं तावत्प्रथमं पिबत्वित्यनुकम्पिनोपच्छन्दित उदकेन। न पुनस्तेऽपरिचयाद्धस्ताभ्यासमुपगतः। पश्चात्तस्मिन्नेव मया गृहीते सलिलेऽनेन कृतः प्रणयः । तदा त्वमित्थं प्रहसितोऽसि। सर्वः

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सगन्धेषु विश्वसिति। द्वावप्यंत्रारण्यकाविति ।

राजा – एवमादिभिः आत्मकार्यनिर्वर्तिनीनामनृतमयवाङ्मधुभिः आकृष्यन्ते विषयिणः ।

गौतमी – महाभाग, नार्हस्येवं मन्त्रयितुम् । तपोवनसंवर्धितो अनभिज्ञोयं जनः कैतवस्य ।

राजा – तापसवृद्धे, –

स्त्रीणामशिक्षितपटुत्वममानुषीषु
संदृश्यते किमुत याः प्रतिबोधवत्यः ।
प्रागन्तरिक्षगमनात्स्वमपत्यजात
मन्यैर्द्विजैः परभृताः खलु पोषयन्ति ।।२२।।

शकुन्तला – (सरोषम्) अनार्य, आत्मनो हृदयानुमानेन प्रेक्षसे। क इदानीमन्यो धर्मकञ्चुकप्रवेशिनस्तृणच्छन्नकूपोपमस्य तवानुकृतिं प्रतिपत्स्यते?

राजा – (आत्मगतम्) सन्दिग्धबुद्धिं मां कुर्वन्नकैतव इवास्याः कोपो लक्ष्यते। तथा ह्यनया –

मय्येव विस्मरणदारुणचित्तवृत्तौ
वृत्तं रहः प्रणयमप्रतिपद्यमाने
भेदाद्भ्रुवो कुटिलयोरतिलोहिताक्ष्या
भग्नं शरासनमिवतिरुषा स्मरस्य ।।२३।।

(प्रकशम्) भद्रे, प्रथितं दुष्यन्तस्य चरितं । तथापीदं न लक्षये।

शकुन्तला – सुष्ठु तावदत्र स्वच्छन्दचारिणी कृतास्मि, याहमस्य पुरुवंशप्रत्ययेन मुखमधोहृदयविषस्य हस्ताभ्यासमुपगता! (पटान्तेन मुखमावृत्य रोदिति)

शार्ङ्गरवः – इत्थमात्मकृतम् अप्रतिहतं चापलं दहति ।

अतः परीक्ष्य कर्तव्यं विशेषात्संगतं रहः
अज्ञातहृदयेष्वेवं वैरीभवति सैहृदम् ।।२४।।

राजा – अयि भोः, किमत्रभवतीप्रत्यय़ादेवास्मान् संयुतदोषाक्षरैः क्षिणुथ?

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शार्ङ्गरवः – (सासूयम्) श्रुतं भवद्भिरधरोत्तरम् ।

आ जन्मनः शाठ्यमशिक्षितो यस्तस्याप्रमाणं वचनं जनस्य।
परातिसन्धानमधीयते यैर्विद्येति ते सन्तु किलाप्तवाचः ।।२५।।

राजा – भोः सत्यवादिन्, अभ्युपगतं तावदस्माभिरेवम् । किं पुनरिमामातिसन्धाय लभ्यते ?

शार्ङ्गरवः – विनिपातः ।

राजा – विनिपातः पौरवैः प्रार्थ्यत इति न श्रद्धेयमेतत् ।

शारद्वतः – शार्ङ्गरव, किमुत्तरेण? अनुष्ठितो गुरोः सन्देशः। प्रतिनिवर्तामहे वयम् ।

(राजानं प्रति) –

तदेष भवतः कान्ता त्यज वैनां गृहाण वा ।
उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी ।।२६।।

गौतमि, गच्छाग्रतः (प्रस्थिताः)

शकुन्तला – कथमनेन कितवेन विप्रलब्धास्मि, यूयमपि मां परित्यजथ?

(इत्यनुप्रतिष्ठते)

गौतमी – (स्थित्वा) वत्स शार्ङ्गरव, अनुगच्छतीयं खलु नः करुणपरिदेविनीं शकुन्तला ! प्रत्यादेशपरुषे भर्तरि किं वा मे पुत्रिका करोतु?

शार्ङ्गरवः – (सरोषं निर्वृत्य) किं पुरोभागे स्वातन्त्र्यमवलम्बसे?

(शकुन्तला भीता वेपते)

शार्ङ्गरवः – शकुन्तले,

यदि यथा वदति क्षितिपस्तथा
त्वमसि किं पितुरुत्कुलया त्वया।
अथ तु वेत्सि शुचि व्रतमात्मनः
पतिकुले तव दास्यमपि क्षमम् ।।२७।।

तिष्ठ । साधयामो वयम् ।

राजा – भोस्तपस्विन् । किमत्रभवतीं विप्रलभसे ?

कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव ।
वशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः ।।२८।।

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शार्ङ्गरवः – यदा तु पूर्ववृत्तमन्यसङ्गाद्विस्मृतो भवांस्तदा कथम् अधर्मभीरुः?

राजा – भवन्तमेवात्र गुरुलाघवं पृच्छामि ।

मूढः स्यामहमेषा वा वदेन्मिथ्येति संशये।
दारत्यागी भवाम्याहो परस्त्रीस्पर्श पांसुलः ।।२६।।

पुरोहितः – (विचार्य)यदि तावदेवं क्रियताम् ।

राजा – अनुशास्तु मां भवान् ।

पुरोहितः – अत्रभवती तावदाप्रसवादस्मद्गृहे तिष्ठतु। कुत इदमुच्यत इति चेत्; त्वं साधुभिरादिष्टपूर्वः प्रथममेव चक्रवर्तिनं पुत्रं जनयिष्यसीति । स चेन्मुनिदौहित्रस्तल्लक्षणोपपन्नो भविष्यति, अभिनंद्य शुद्धान्तमेनां प्रवेशयिष्यामि । विपर्यये तु, पितुरस्याः समीपनयनमवस्थितमेव।।

राजा – यथा गुरुभ्यो रोचते ।

पुरोहितः – अनुगच्छ माम् ।

शकुन्तला – भगवति वसुधे देहि मे विवरम् !

(इति रुदती प्रस्थिता। निष्क्रान्ता सह पुरोधसा तपस्विभिश्च। राजा शापव्यवहितस्मृतिः शकुन्तलागतमेव चिन्तयति) (नेपथ्ये) आश्चर्यमाश्चर्यम्!

राजा – (आकर्ण्य) किं नु खलु स्यात्?

(प्रविश्य)

पुरोहितः – (सविस्मयम्)देव,अद्भुतं खलु संवृत्तम् !

राजा – किमिव ?

पुरोहितः – देव परावृत्तेषु कण्वशिष्येषु –

सा निन्दन्ती स्वानि भाग्यानि बाला
बाहूत्क्षेपं क्रन्दितुं च प्रवृत्ता।

राजा – किं च ।

पुरोहितः – **स्त्रीसंस्थानं चाप्सरस्तीर्थमारा –**
दुत्क्षिप्यैनां ज्योतिरेकं जगाम ।।३०।।

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राजा – भगवन्, प्रागपि सोऽस्माभिरर्थः प्रत्यादिष्ट एव । किं वृथा तर्केणान्विष्यते? विश्राम्यतु भवान् ।

पुरोहितः – (विलोक्य) विजयस्व ! (निष्क्रान्तः)

राजा – वेत्रवति, पर्याकुलोऽस्मि । शयनभूमिमार्गमादेशय ।

प्रतिहारी – इत इतो देवः। (इति प्रस्थिता)

राजा – **कामं प्रत्यादिष्टां स्मरामि न परिग्रहं मुनेस्तनयाम् ।**
बलवत्तु दूयमानं प्रत्याययतीव मां हृदयम् ।।३२।।

(इति निष्कान्तः सर्वे)

इति पञ्चमोऽङ्कः

9.4 ENGLISH TRANSLATION

ACT V

(Then enters the King seated and the Vidūṣaka)

VIDŪṢAKA – (Listening) 0 Friend, lend your ear to the interior of the Music hall. I hear combined notes of an indistinct but sweet song. I think her lady-ship, Haṁsapadikā is practising the notes.

KING – Keep quiet, I shall listen.

(A song is heard in the air)

O Bee ! you are ever longing for fresh honey, and having so kissed the mango filament, how is it that you have now forgotten it being content with a mere lodging in the lotus? (1)

KING – Oh ! what a nice song overflowing with melody!

VIDŪṢAKA – But, have you grasped the meaning of the words of the song ?

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KING – (Smiling) This Haṁsapadikā was only once made love to ; so, I understand that it is a taunt from her to me, with a reference to Queen Vasumati. Friend Māḍhavya, say to Haṁsapadikā in my name, that I am cleverly rebuked.

VIDŪṢAKA – As your Majesty commands. (Rising) Friend, there is no liberation to me now, as to an ascetic seized by an Apsarās, as I will be seized by my tuft by her and get beaten at the hands of others.

KING – Communicate it to her in a civil manner.

VIDŪṢAKA – What other go is there ? Exit)

KING – (To himself) On hearing a song with such an import, why, indeed, am I do deeply anxious even though I am not separated from any beloved person? Or,

When a being, although happy. becomes melancholy on seeing charming things and hearing sweet sounds. then surely, he recalls to his mind, unconsciously at first, the associations of a past life which are permanent by reason of deep love (2) (Stands bewildered)

(Entering)

CHAMBERLIAN – Alas ! To what a miserable state have I been reduced !

This very staff, which I once bore for

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the sake of custom in the apartments of the royal harem, has now, after the lapse of a long time, become such as to serve as a support to me whose steps are tottering while walking. (3)

True that His majesty should not delay performing his duty. Yet, I am not willing to report the arrival of the pupils of Kaṇva to the king who has just left the seat of justice, as it will detain him (again). Or rather, the office of governing the people allows no rest. For,

The sun yokes his horses once for all ; the wind blows day and night; Śeṣa bears the burden of the earth for ever; and such is the duty of the king who maintains his kingship by claiming the sixth portion (of the produce of land). (4)

I shall, therefore, do my duty. (Walking about and looking). Here is His Majesty–

Even after governing the subjects as his own sons, he seeks solitude only with a mind not quite satisfied, just as a tusker heated by the Sun in the day resorts to a cool place after having led his herds. (5)

(Going near) Victory, Victory to my lord! Here are hermits, who dwel in the woods at the foot of the Himalayas,

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come with women; and they have for you a message from Kāśyapa. Knowing this, your Majesty shall decide what is to be done with regard to them.

KING – (Eagerly) Have they brought a message from Kāśyapa ?

CHAMBERLAIN – Yes, sir.

KING – Then; request (my) priest Somarāta in my name to receive these hermits in the manner prescribed by the Śrutis, and to conduct them in personally. I too shall await them here in a place suited to interview the hermits.

CHAMBERLAIN – As your Majesty commands. (Exit)

KING – (Rising) Vetravati, lead me to the Fire-sanctuary.

PORTRESS – This way, this way your Majesty.

KING – (Walks about : betraying the cares of office) Every beeing feels happy on obtaining the desired object ; but, the fulfilment of the desires of a king has only unhappiness to succeed it. (Thus)–

The attainment of a high position quites only the longing, whereas the task of retaining the possessions troubles (him). Hence the kingdom, like an umbrella the staff of which is held in one's own hand, is not so much to remove fatigue as to cause fatigue. (6)

(Behind the curtain)

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TWO BARDS – Victory to your Majesty !

FIRST BARD – *Unmindful of your own happiness, you toil daily for the sake of the people. Nay, such indeed is your life. For, the tree bears the fierce Sun on its head and with its shade removes the fatigue of men resting beneath it. (7)*

SECOND BARD – *With the royal rod, you check those who set out in wrong ways. You put down strife and give us security. Wealth being in plenty, one can have any number of relations, But, in you are consummated the duties of a relative in respect of all the subjects. (8)*

KING – I was wearied in mind ; but now, I have become quite fresh. (Walks about)

PORTRESS – Here is the elevated verandah of the Fire Sanctuary, beautiful as it has been recently cleaned, and has hearby the cow yielding milk for the sacrifices. Ascend it, your Majesty.

KING – (Ascends supporting himself on the shoulder of the attendant and stands) Vetravati, what might be the purpose with which these hermits are sent to me by the venerable Kāśyapa?

Could it be that the penance of the disciplined persons practising penance, has been disturbed by obstacles ? Or, has any wrong been done by some one to the animals that roam about the

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pious groves ? Or, is it that the plants have ceased to blossom by any of my abuse of power ? With these various doubts, my mind is puzzled through indecision. (9)

PORTRESS – I imagine that the hermits pleased with your good rule, have come to congratulate your Majesty.

(Then enter the Hermits with Gautamī; before them are also the Chamberlain and the priest)

CHAMBERLAIN – This way, this way, sirs.

ŚĀRṄGARAVA – Śāradvata,

Verily this king, noble as he is, never leaves the virtuous path. Among the varṇas, none, however low he be, ever commits a shameful deed. Yet, as my mind is long accustomed to seclusion, I look upon this place thronged with men as a house lappped about with (the flames of) fire. (10)

ŚĀRADVATA – It is rightly that you have become such, by entering into the city. I too,

Look upon the pleasure seeking men here, just as one who has bathed looks upon another who is smeared with oil, as a pure man views the impure one, as a man awake views one who is asleep, and as a free man looks upon one in bondage. (11)

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ŚAKUNTALĀ – (Observing an evil omen) Oh! Why does my right eye throb?

GAUTAMĪ – Let the evil be averted, my child ! And let the guardian deities of your husband's home shower on you happiness ! (Walks about)

PRIEST – (Pointing to the king) O hermits, here His Majesty, the protector of all the classes and orders, awaits you, having already left his seat. Behold him '

ŚĀRṄGARAVA – O great Brahmin, that is indeed praise – worthy; but we are indifferent with regard to it. For,

Trees, laden with fruits, bend down to the earth ; clouds with fresh water hang a long way down; good men are not made insolent by riches ; this is only the nature of the benevolent. (12)

PORTRESS – Your Majesty, they appear bright with a happy countenance. I think they have come with an errand of which they are quite hopeful.

KING – (Looking at Śakuntalā) And this lady, –

Who could she be, covered with a veil and the beauty of whose complexion is not visible clearly in the midst of these ascetics, like a tender leaf amidst ripe ones? (13)

PORTRESS – Your Majesty, my conjecture being full of curiosity does not go far, though

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employed. But her form appears to be worth looking at.

KING – Enough. It is not proper to gaze at another's wife.

ŚAKUNTALĀ – (Laying her hand on her breast ; to herself) O heart ! why do you tremble so ? Just remember by lord's deep love and be brave.

PRIEST – (Going forward) Here are the hermits who have been honoured in the prescribed form. There is a message from their teacher. May your Majesty be pleased to hear it.

KING – I am all attention.

HERMITS – (Raising their hands) Be victorious, O king!

KING – I bow to you all.

HERMITS – Obtain the object you desire !

KING – Are the sages undisturbed in their penance?

HERMITS – *While you are the defender of the good, whence could there be disturbance to pious duties ? While the bright – rayed Sun shines, how could darkness prevail? (14)*

KING – My royal title has indeed become significant. Well ; is the holy Kāśyapa in good health to bless the world ?

HERMITS – Persons possessing mystic powers have their health under their own control.

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With inquiries about your good health, he sends you this message.

KING – What does the holy sage command ?

ŚĀRṄGARAVA – "Since you married this daughter of mine by mutual agreement, I have approved of it, loving you both. For,

You are known to us as the foremost among the worthy, and Śakuntalā is a virtuous observance incarnate. (Thus) wedding together a bride and a b..de-groom of equal merits, the Creator has, after a long time, not deserved censure. (15)

Hence, now let her, who is quick with child, be accepted to perform religious duties jointly."

GUATAMĪ – Good sir, I should like to say something; but there is no scope for me to speak. For,

You, as well as she, did neither wait for elders, nor ask the relatives; as the matter concerns yourselves alone, what can I say to either of you with regard to the other? (16)

ŚAKUNTALĀ – (To herself) What will my husband say?

KING – What is this insinuation ?

ŚAKUNTALĀ – (To herself) The utterance of (this) statement is indeed, fire itself !

ŚĀRṄGARAVA – How indeed is this ? You are yourself quite conversant with worldly affairs.

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People suspect a married woman, though she be virtuous, if she resides exclusively in her kinsmen's house. Hence, a young woman is desired by her relatives to be near her husband to whom she may not be dear. (17)

KING – What ? Did I ever marry this lady ?

ŚAKUNTALĀ – (Sadly to hereself) O my heart ! Your suspicion has come out true !

ŚĀRṄGARAVA – Is this disregard of duty, out of disgust for a deed committed, worthy of a king?

KING – Why this question with a false supposition?

ŚĀRṄGARAVA – In men drunk with power, such treachery generally prevails.

KING – I am grossly censured !

GAUTAMĪ – My child, do not feel shy for a moment. I shall just remove your veil. Then, your husband will recognise you. (Does so)

KING – (Observing Śakuntalā, to himself)

Not deciding whether this beauty of unimpaired loveliness, which has come to me thus, was accepted before or not (in marriage) by me, I am able neither to enjoy it nor to reject it, like a bee (Which hesitates to taste) a Kunda flower full of due in its interior at dawn. (19)

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(Remains pondering)

PORTRESS – (To herself) Oh ! how high my lord's regard for Dharma ! Having beheld such a beauty, come so easily, would any one else hesitate ?

ŚĀRṄGARAVA – O king, why are you silent ?

KING – O hermits ! Although I think deeply, I do not really remember having married this lady. How then, shall I, doubting my being her husband, accept her, when she has clear signs of pregnancy?

ŚAKUNTALĀ – (Aside) The good man doubts even our marriage. Wherefore then, this far – rising hope of mine?

ŚĀRṄGARAVA – No ; (do not say so), please.

You may as well scorn the sage who approved of his daughter seduced by you, and by whom, returning to you his own thing stolen (by yourself), you have been treated as a thief who is made to receive his boot. (20)

ŚĀRADVATA – Śārṅgarava, enough now. Śakuntalā, we have said what we had to say. And his Majesty here, speaks thus. Let a convincing replay be given to him.

ŚAKUNTALĀ – (Aside) What is the good of reminding him when such love (of his) has been reduced to this changed condition ? It is now settled that I am to be miserable, (Aloud) My lord............

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(Stopping in the middle) This cannot be the form (of address) when the marriage itself is doubted. Paurava, is it proper for you to reject me now with such words, having so enticed me, simple – minded by nature, with an agreement in the hermitage, before?

KING – (Covering his ears) God forbid the untoward event !

Why do you attempt to stain (your honour) and to debase this person (i.e.. myself) just as a river that scrapes away the banks, proceeds to make its clear water turbid and also to pull down the tree on its bank ? (21)

ŚAKUNTALĀ – Well, if you have acted thus, really suspecting me to be another wife, then, I will remove your doubt by this token.

KING – An excellent proposal.

ŚAKUNTALĀ – (Feeling her ring finger) Alas! Oh! My finger is without the ring!

(Looks sadly at Gautamī)

GAUTAMĪ – (Then), your ring must have fallen (down) while you bowed to the water Śacītirtha in Śakrāvatāra.

KING – (With a smile) This is what they call "ready wit of woman – kind"!

ŚAKUNTALĀ – Destiny has shown its power in this. I shall tell you of another (incident).

KING – Now it has become a thing to be

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heard!

ŚAKUNTALĀ – One day in the Navamālikā bower, you were holding in your hand water in a cup of lotus – leaf, – you know.

KING – Let me hear you (fully).

ŚAKUNTALĀ – At that moment that fawn named Dīrghāpāṅga, my adopted son, came there. Then saying – "Let him drink first" you coaxed him with water, taking pity on him. Not being famil·ar with you, he did not come near your hand. But when I took the same water into my hands, he liked it afterwards. Then you smiled and remarked – "Every one trusts his own kindred. Both of you are foresters."

KING – Lustful men are enticed by such and other words, honeyed but full of false–hood, of women seeking to accomplish their own purpose.

GAUTAMĪ – Good sir, you should not speak so. This person (Śakuntalā) has been brought up in a hermitage and she knows not to deceive.

KING – Old hermit lady !

The untaught cunning of the female sex is seen even in the females of the beings lower than the human; how much more then is it in women endowed with intellect ? As a matter of

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fact, the cuckoos have their eggs hatched and reared up by other birds until they fly into the skies. (22)

ŚAKUNTALĀ – (Angrily) Unworthy man ! you view (me) by what your mind infers. Would any one else accept to act like you covered with the garb of virtue, just as a well is with grass ?

KING – (To himself) Making me doubtful in mind, her anger seems to be free of fraud. For, by her–

The bow of the Love–god has been snapped asunder as it were, by the lady with her eyes excessively red and her curved eye – brows contracted with great wrath towards me who has not admitted the love made in private and whose feelings (towards her) are hardened owing to forgetfulness. (23)

(Aloud) Good lady, Duṣyanta's conduct is well known; but yet I do not see this.

ŚAKUNTALĀ – Well then, I have been made a licentious woman, as I allowed myself in to the hands of this man having a honeyed face but a venomous heart, through confidence in his ancestry of Puru!

(Weeps covering her face with the end of her garment)

ŚĀRṄGARAVA – Thus does uncurbed levity put forth by

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one's own self, burn.

Therefore, a union, especially with a mate secretly, should be made after careful consideration. Love turns into enimity thus, with those whose hearts are not known (to each other). (24)

KING – Oh sir, why do you attack me with censuring words, merely trusting this lady ?

SARṄGARAVA – (Scornfully) You have taken it reversely.

The words of one who has never learnt to lie since her birth are unreliable ! But they who study as a lore the art of deceiving others (i.e., enemies) may verily be speakers of truth. (25)

KING – O speaker of truth ! Suppose I were to admit all this. What do I gain after all by deceiving this lady?

ŚĀRṄGARAVA – Ruin.

KING – It is unbelievable that the Pauravas court ruin.

ŚĀRADVATA – Śārṅgarava, why reply ? The order of the preceptor has been carried out. Let us go back.

(To the king) *This is your wife here ; take her or abandon her. For, (a husband's) authority in every manner over a wife is justifiable. (26)*

Go forward, Gautamī. (They all start)

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ŚAKUNTALĀ – How, I have been deceived by this rogue, and you too desert me !

(Starts to follow them)

GAUTAMĪ – (Halting) Śārṅgarava, my lad ! Śakuntalā here weeping piteously is following us. What can my poor girl do when her husband has been cruel to reject her ?

ŚĀRṄGARAVA – (Turning angrily) You self–willed girl, how dare you assume independence ?

(Śakuntalā shrinks in fear)

ŚĀRṄGARAVA – (Listen) Śakuntalā –

If you are as the king says, what has your father to do with you, a disgrace to his family ? But, if you know that your conduct has been pure, even servitude in your husband's house should be endurable. (27)

Stay ; we will go.

KING – O hermit, why do you delude this lady?

The moon awakens only the lotuses of the night and the sun those of the day only. The attitude of the men of restraint is always averse to embrace another's wife. (28)

ŚĀRṄGARAVA – But, if you have forgotten your past action in the midst of other occupations, how can you claim to be fearful of sin ?

KING – I ask you which is the heavier sin and

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which the lighter, here.

In the indecision that I might have forgotten or that she might be speaking a lie, shall I abandon my wife, or stain myself by the contact of another's wife? (29)

PRIEST – (Considering) Then, please do like this.

KING – Instruct me, revered sir.

PRIEST – Let the lady remain in my house until the child is born. If you ask – 'why' ? (this is my answer). You have been foretold by the saints that the first son you beget will be an emperor. So, if the son of the hermit's daughter be born with imperial marks, you will welcome her and take her into your harem. If it happens otherwise, there is the obvious course left to take her to her father.

KING – As it pleases the elders.

PRIEST – My child, follow me.

ŚAKUNTALĀ – Mother earth, open for me a chasm. (Starts weeping, and exit with the Priest and the hermits. The king with his mind obscured by the curse ponders over Śakuntalā's going)

(Behind the curtain) Wonder ! A wonder!

KING – (Listening) What indeed could it be?

(Entering)

PRIEST – (With astonishment) My lord, a great miracle has happened !

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KING — What ?

PRIEST — Your Majesty, when Kaṇva's pupils returned,
The poor girl began to cry tossing up her arms and cursing her fate.

KING — And then?

PRIEST — *And a luminous thing in woman's form seized her near the Apsarastīrtha and vanished straight. (30)*

(All show astonishment)

KING — Revered sir, we have already rejected it even before, (so) why speculate in vain? Please do not worry.

PRIEST — (Observing) Be victorious !

(Exit)

KING — Vetravati, I am uneasy. Conduct me to my sleeping apartment.

PORTRESS — This way, this way, my Lord :

(Starts)

KING — *In fact I do not at all remember marrying the hermits's daughter repudiated by me. Yet, my heart, sorely afflicted, persuades me to believe. as it were. (31)*

(Exeunt omnes)

END OF THE FIFTH ACT

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9.5 KEY – WORDS

कलाविशुद्ध – Self and clear
स्वरसंयोगः – The blending of the notes
हंसपदिका – Some royal favourite
वर्णपरिचय – Acquaitance with, the practice of varnas
रागपरिवाहिणि – Impassioned
अक्षरार्थः – The meaning of words
पर्युत्सुकीभवति – Becomes filled with ardent longing
कञ्चुकी – A chamberlain, an attendant in royal harem, an old man, endowed with many qualities. (For datails see unit No 2)
अवहितेन – Carefully
आचार इति – Because custom required it
वेत्रयष्टिः – A cane staff mounted with gold or silver knob
लोकतन्त्राधिकारः – The office of governing the people
आहितभूमिभारः – Who has placed the burden of the earth
शेषः – i.e. अनन्त, a mythological serpent
प्रस्थान – movement
श्रान्तमनाः – With a wearied mind
शान्तमनाः – With a peaceful or composed mind
प्रतिष्ठा – The high position
वैतालिकः – A herald, bard
होमधेनुः – A cow useful for sacrificial purposes
दूषितम् – obstructed
सभाजयितुं – To honour, to express their satisfaction with
महाभागः – very fortunate, prosperous
शश्वत् – Modifies
सुखसङ्गिन् – Addicted to pleasure

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वामेतर	– The right eye
अर्थवान्	– full of significance
निमित्तं	– the bad omen viz. the throbbing of the right eye
वितरन्तु	– May give
का स्वित्	– 'who possibly'
उपहितः	– full of curiosity
मुक्तासनः	– who has left his seat
कृतकार्यद्वेषात्	– 'Through dislike of a thing done'
मिथः समयात्	– By mutual agreement
ऐश्वर्यमत्त	– Intoxicated with sovereignty
एवं उपनतं	– Thus presented to me
अभिमर्श	– A close contact or touch
कूलंकषा कूलं कषतीति सा	– Scratching the banks
उदारः कल्पः	– A capital idea
शचीतीर्थं	– A holy bathing place, sacred to शची, wife of Indra
परभृता	– A female cuckoo
अशिक्षितपटुत्वं	– Untaught cleverness or inborn cunning
तृणच्छत्रकूपोपमा	– Resembling a well covered underneath grass
स्वच्छन्दचारिणी	– a self willed woman
अप्रतिहतं	– when not checked
क्षिणुथ	– Harm; injure
परातिसन्धानम्	– The deceiving of others
पांसुलः	– dust – dust of the mind
विवरं	– entrance (admission)
वाहूत्क्षेपं	– throwing up her arms
दयमानं	– being troubled

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आरात् – 'Near'
मां प्रत्याययतीव – Forces me as it were to believe her

9.6 SELF – CHECK QUESTIONS

9.6.1 प्रबन्धरूप प्रश्नाः।

1) अभिज्ञानशाकुन्तलस्य पञ्चमोऽङ्कस्य स्वारस्यं संक्षेपेण विशदयत।
2) पञ्चमोऽङ्कस्य तात्पर्यं वैशिष्ट्यं च निरूपयत ।
3) दुष्यन्तः शकुन्तलां तिरस्कर्तुं कारणं किम् ?
   अन्त्ये शकुन्तला किं करोति ? कुत्र गच्छति? संक्षेपेण निरूपयत।
4) पञ्चमोऽङ्के विद्यमानानां श्लोकानाम् सान्वयमर्थं कुरुत ।

9.6.2 ससंदर्भं व्याख्यात।

1) भो वयस्य गृहीतस्य तया परकियैर्हस्तैः शिखण्डके ताड्यमानस्याप्सरसा वीतरागस्येव नास्तीदानीं मे मोक्षः।
2) रम्याणि वीक्ष्यमधुरांश्च निशम्य शब्दान्।
3) भावास्थिराणि जननान्तरसौहृदानि ।
4) अथवाविश्रमोऽयं लोकतंत्राधिकारः ।
5) राज्ञां तु चरितार्थता दुःखान्तैरेव ।
6) औत्सुक्यमात्रमवसाययति प्रतिष्ठा ।
7) अतनुषु विभवेषु ज्ञातव्यः सन्तु नाम त्वयि तु परिसमाप्तं बन्धुकृत्यं प्रजानाम् ।
8) एते कलान्तमनसः पुनर्नवीकुताः स्मः।
9) अहो, किं मे वामेतरं नयनं विस्फुरति ।
10) भवन्ति नम्रास्तरवः फलागमैः ।
11) स्वभाव एवैष परोपकारिणाम् ।
12) तमस्तपति घर्मांशौ कथमाविर्भविष्यति ।

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13) अतः समीपे परिणेतुरिष्यते प्रियाऽप्रिया वा प्रमदास्वबन्धुभिः।
14) किं कृतकार्यद्वेषो धर्मं प्रति विमुखता कृतावज्ञा ।
15) मूर्च्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु ।
16) अहो धर्मापेक्षित भर्तुः। ईदृशं नाम सुखोपनतं रूपं दृष्ट्वा कोऽन्यो विचारयति।
17) आर्यस्य परिणय एव सन्देहः। कुत इदानीं मे दूराधिरोहिण्याशा।
18) कूलंकषेव सिन्धुः प्रसन्नमम्भस्तटतरुं च ।
19) इदं तत्प्रत्युत्पन्नमति स्त्रैणामिति यदुच्यते ।
20) सर्वः सगन्धेषु विश्वसिति ।
21) स्त्रीणामशिक्षितपटुत्वममानुषीषु संदृश्यते किमुत याः प्रतिबोधवत्यः ।
22) पुरुवंशप्रत्ययेन मुखमधोर्हृदयस्थितविषस्य हस्ताभ्याशमुपगता ।
23) अज्ञातहृदयेष्वेवं वैरीभवति सौहृदम् ।
24) उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी ।
25) पतिकुले तव दास्यमपि क्षमम् ।
26) वशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः ।
27) दारत्यागी भवाम्याहो परस्त्रीस्पर्शपांसुलः ।
28) प्रथममेव चक्रवर्तिनं पुत्रं जनयिष्यसीति ।
29) बलवत्तु दूयमानं प्रत्याययतीव मे हृदयम् ।

9.6.3. टिप्पणीः आरचयत।

1) शार्ङ्गरवः तथा शारद्वतः
2) प्रतीहारी
3) पुरोहितः
4) हंसपदिका
5) दुष्यन्तस्यं धर्माधिकारः

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ABHIJÑĀNAŚĀKUNTALAM

UNIT – 10

CONTENTS

10.1. INTRODUCTION

10.2. OBJECTIVES

10.3. THE TEXT OF THE VI ACT OF ABHIJÑĀNAŚĀKUNTALAM

10.4. TRANSLATION OF SIXTH ACT

10.5. KEY – WORDS

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UNIT – 10
ABHIJÑĀNAŚĀKUNTALAM
Textual Portion - Sixth Act

10.1. INTRODUCTION

In this unit you are going to study about the VI Act of Abhijñānaśakuntalam,

At the begining after the prelude we can witness the conversation between fisherman and city–guards. After this Sānumati arrives with a desire to understand Duṣyanta's feelings. Kañcukī prohibits the spring festival.

In the next scene Duṣyanta gives vent to his sorrow in Vidūṣaka's presence. Caturikā enters with portrait of Śakuntalā. Vetravati brings news of Dhanamitras death. Then we can witness the king's proclamation. Atlast Mātali extends an invitation to Duṣyanta to visit the heaven.

10.2. OBJECTIVES

After going through this unit you will be able to :–

* Understand the importance of the VI Act of the drama,
* Estimate the VI Act of the drama,
* Describe the special features of the sixth Act
* Appreciate and evaluate the story of the sixth Act
* Trace out the development of the theme of the drama

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10.3. THE TEXT OF THE VI ACT OF ABHIJÑĀNAŚĀKUNTALAM

10.3.1. The Text

10.3.1. अथ षष्ठोऽङ्कः

(ततः प्रविशति नागरिकः श्यालः, पश्चाद्बद्धं पुरुषमादाय रक्षिणौ च)

रक्षिणौ – (पुरुषं ताडयित्वा) अरे कुम्भीरक, कथय कुत्र त्वया एतन्मणिबन्धनोत्कीर्णनामधेयं राजकीयमङ्गुलीयं समासादितम्।

पुरुषः – (भीतिनाटितकेन) प्रसीदतु भावमिश्राः। नाहमीदृशकर्मकारी।

प्रथमः – किं शोभनो ब्राह्मण इति कृत्वा राज्ञा प्रतिग्रहो दत्तः ?

पुरुषः – श्रृणुतेदानीम्। अहं शक्रावताराभ्यन्तरवासी धीवरः।

द्वितीयः – पाटच्चर, किमस्माभिर्जातिः पृष्टा?

श्यालः – सूचक, कथयतु सर्वमनुक्रमेण। मौनमन्तरा प्रतिबध्नीतम्।

उभौ – यदावुत्त आज्ञापयति। कथय

पुरुषः – अहं जालोद्गालादिभिर्मत्स्यबन्धनोपायैः कुटुम्बभरणं करोमि।

श्यालः – (विहस्य) विशुद्ध इदानीमाजीवः।

पुरुषः – भर्तः मा एवं भण।

सहजं किल यद्विनिन्दितं न खलु तत्कर्म विवर्जनीयम्।
पशुमारणकर्मदारुणोऽनुकम्पामृदुरेव श्रोत्रियः ॥१॥

श्यालः – ततस्ततः?

पुरुषः – एकस्मिन्दिवसे खण्डशो रोहितमत्स्यो मया कल्पितः। यावत्तस्योदराभ्यन्तरे प्रेक्षे तावदिदं रत्नभासुरमङ्गुलीयकं दृष्टम्। पश्चात् अहमस्य विक्रयाय दर्शयन् गृहीतो भावमिश्रैः। मारयत वा मुञ्चत वा। अयमस्यागमवृत्तान्तः।

श्यालः – जानुक, विस्रगन्धी गोधादी मत्स्यबन्ध एव निःसंशयम्। अङ्गुलीयकदर्शनमस्य विमर्शयितव्यम्। राजकुलमेव गच्छामः।

रक्षिणौ – तथा। गच्छ, अरे ग्रन्थिभेदक।

श्यालः – सूचक, इमं गोपुरद्वारेऽप्रमत्तौ प्रतिपालयतं यावदिदम् अङ्गुलीयकं यथागमनं भर्तुर्निवेद्य ततः शासनं प्रतीक्ष्य निष्क्रामामि।

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उभौ – प्रविशत्वावुत्तः स्वामिप्रसादाय। (निष्क्रान्तः श्यालः)

प्रथमः – जानुक, चिरायते खल्वावुत्तः!

द्वितीयः – नन्ववसरोपसर्पणीया राजानः!

प्रथमः – जानुक, स्फुरतो मम हस्तावस्य वधस्य सुमनसः पिनद्धुम्।
(इति पुरुषं निर्दिशति)

पुरुषः – नार्हति भावोऽकारणमारणो भवितुम्।

द्वितीयः – (विलोक्य) एष नौ स्वामी पत्रहस्तो राजशासनं प्रतिक्ष्येतोमुखो दृश्यते। गृध्रबलिर्भविष्यसि शुनोमुखं वा द्रक्ष्यसि।

(प्रविश्य)

श्यालः – सूचक, मुच्यतामेष जलोपजीवी। उपपन्नः खल्वस्याङ्गुलीयस्यागमः।

सूचकः – यथावुत्तो भणति। एष यमसदनं प्रविश्य प्रतिनिवृत्तः।
(इति पुरुषं परिमुक्तबन्धनं करोति)

पुरुषः – (श्यालं प्रणम्य) भर्तः, त्वदीयं मे जीवितम्।

श्यालः – एष भर्ताङ्गुलीयकमूल्यसंमितः प्रसादोऽपि दापितः। (इति पुरुषाय स्वं प्रयच्छति)

पुरुषः – (सप्रणामं प्रतिगृह्य) भर्तः, अनुगृहीतोऽस्मि।

सूचकः – एष नामानुग्रहो यच्छूलादवतार्य हस्तिस्कन्धे प्रतिष्ठापितः।

जानुकः – आवुत्त, पारितोषिकं कथयति तेनाङ्गुलीयकेन भर्तुः सम्मतेन भवितव्यमिति।

श्यालः – न तस्मिन्महार्हं रत्नं भर्तुर्बहुमतमितिं तर्कयामि। तस्य दर्शनेन भर्त्राभिमतो जनः स्मृतः। मुहूर्तं प्रकृतिगम्भीरोऽपि पर्यश्रुनयन आसीत्।

सूचकः – सेवितं नामावुत्तेन!

जानुकः – ननु भण। अस्य कृते मात्स्यिकभर्तुरिति।
(इति पुरुषमसूयया पश्यति)

पुरुषः – भट्टारक, इतोऽर्धं युष्माकं सुमनोमूल्यं भवतु।

जानुकः – एतावद्युच्यते

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श्यालः – धीवर, महत्तरस्त्वं प्रियवयस्यक इदानीं मे संवृत्तः। कादम्बरीसाक्षिकमस्माकं प्रथमसौहृदम् इष्यते। तच्छौण्डिकापणमेव गच्छामः।

(इति निष्क्रान्तास्सर्वे)

प्रवेशकः!

(ततः प्रविशत्याकांशयानेन सानुमती नामांप्सराः)

सानुमती – निर्वर्तितं मया पर्यायनिर्वर्तनीयमप्सरस्तीर्थसान्निध्यं यावत्साधुजनस्याभिषेककाल इति साम्प्रतमस्य राजर्षेरुदन्तं प्रत्यक्षीकरिष्यामि। मेनकासम्बन्धेन शरीरभूता मे शकुन्तला। तया च दुहितृनिमित्तमादिष्टपूर्वास्मि। (समन्तादवलोक्य) किं नु खलु ऋतूत्सवे अपि निरुत्सवारम्भमिव राजकुलं दृश्यते? अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुम्। किंतु सख्या आदरो मया मानयितव्यः। भवतु। अनयोरेवोद्यानपालिकयोस्तिरस्करिणीप्रतिच्छन्ना पार्श्ववर्तिनी भूत्वोपलप्स्ये।

प्रथमा – **आताम्रहरितपाण्डुर जीवितसर्वं वसन्तमासस्य।**
दृष्टोऽसि चूतकोरक ऋतुमङ्गल त्वां प्रसादयति ।।२।।

द्वितीया – परभृतिके, किमेकाकिनी मन्त्रयसे?

प्रथमा – मधुकरिके, चूतकलिकां दृष्ट्वोन्मत्ता परभृतिका भवति।

द्वितीया – (सहर्षं त्वरयोपगम्य) कथमुपस्थितो मधुमासः।

प्रथमा – मधुकरिके, तवेदानीं काल एष मदविभ्रमगीतानाम्।

द्वितीया – सखि, अवलम्बस्व मां यावदग्रपादस्थिता भूत्वा चूतकलीकां गृहीत्वा कामदेवार्चनं करोमि।

प्रथमा – यदि ममापि खल्वंर्धमर्चनफलस्य।

द्वितीया – अकथितोऽप्येतत् संपद्यते यत एकमेव नौ जीवितुं, द्विधा स्थितं शरीरम्। (सखीमवलम्ब्य स्थिता चूताङ्कुरं गृह्णाति) अये, अप्रतिबुद्धोऽपि चूतप्रसवोऽत्र बन्धभङ्गसुरभिर्भवति इति कपोतहस्तकं कृत्वा)

त्वमसि मया चूताङ्कुर दत्तः कामाय गृहीतधनुषे।
पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरो भव ।।३।।

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(इति चूताङ्कुरं क्षिपति। ततः प्रविशत्यपटीक्षेपेण कुपितः कञ्चुकी)

कञ्चुकी – मा तावदनात्मज्ञे। देवेन प्रतिषिद्धे वसन्तोत्सवे त्वमाम्रकलिकाभङ्गं किमारभसे?

उभे – (भीते) प्रसीदत्वार्यः। अगृहीतार्थे आवम्।

कञ्चुकी – न किल श्रुतं युवाभ्यां यद्वासन्तिकैस्तरुभिरपि देवस्य शासनं प्रमाणीकृतं तदाश्रयिभिः पत्रिभिश्च। तथा हि –

चूतानां चिरनिर्गतापि कलिका बध्नाति न स्वं रजः
सन्नद्धं यदपि स्थितं कुरबकं तत्कोरकावस्थया।
कण्ठेषु स्खलितं गतेऽपि शिशिरे पुंस्कोकिलानां रुतं
शङ्के संहरति स्मरोऽपि चकितस्तूणार्धकृष्टं शरम् ।।४।।

सानुमती – नास्ति सन्देहः। महाप्रभावो राजर्षिः!

प्रथमा – आर्य, कति दिवसान्यावयोर्मित्रावसुना राष्ट्रियेण भर्तुः पादमूलात् प्रेषितयोः। इत्थं च नौ प्रमदवनस्य पालनकर्म समर्पितम्। तदागन्तुकतयाऽश्रुतपूर्व आवाभ्यामेष वृत्तान्तः।

कञ्चुकी – भवतु। न पुनरेवं प्रवर्तितव्यम्।

उभे – आर्य कौतूहलं नौ। यद्यनेन जनेन श्रोतव्यं, कथयत्वार्यः किन्निमित्तं भर्त्रा वसन्तोत्सवः प्रतिषिद्धः।

सानुमती – उत्सवप्रियाः खलु मनुष्याः। गुरूणा कारणेन भवितव्यम्।

कञ्चुकी – (स्वगतम्) 'बहुलीभूतमेतत्किं न कथ्यते. ? (प्रकाशम्) किमत्र भवत्योः कर्णपथं नायातं शकुन्तलाप्रत्यादेशकौलीनम् ?

उभे – श्रुतं राष्ट्रियमुखाद्यावदङ्गुलीयकदर्शनम्।

कञ्चुकी – तेन ह्यल्पं कथयितव्यम्। यदैव खलु स्वाङ्गुलीयकदर्शनादनुस्मृतं देवेन 'सत्यमूढपूर्वा मे तत्रभवती रहसि शकुन्तला मोहात् प्रत्यादिष्टा' इति, तदा प्रभृत्येव पश्चात्तापमुपगतो देवः। तथा हि, –

रम्यं द्वेष्टि यथा पुरा प्रकृतिभिर्न प्रत्यहं सेव्यते
शय्याप्रान्तविवर्तनैर्विगमयत्युन्निद्र एव क्षपाः।
दाक्षिण्येन ददाति वाचमुचितामन्तःपुरेभ्यो यदा
गोत्रेषु स्खलितस्तदा भवति च व्रीडाविलक्षश्चिरम् ।।५।।

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सानुमती – प्रियं मे।

कञ्चुकी – अस्मात् प्रभवतो वैमनस्यादुत्सवः प्रत्याख्यातः।

उभे – युज्यते।

(नेपथ्ये) एतु एतु भवान्।

कञ्चुकी – (कर्णं दत्वा) अये, इत एवाभिवर्तते देवः। स्वकर्मानुष्ठीयताम्।

उभे – तथा (इति निष्क्रान्ते)

(ततः प्रविशति पश्चात्तापसदृशवेषो राजा, विदूषकः प्रतीहारी च)

कञ्चुकी – (राजानमवलोक्य) अहो सर्वास्ववस्थासु रमणीयत्वम् आकृतिविशेषाणाम्। एवमुत्सुकोऽपि प्रियदर्शनो देवः। तथा हि,

प्रत्यादिष्टविशेषमण्डनविधिर्वामप्रकोष्ठार्पितं
बिभ्रत्काञ्चनमेकमेव वलयं श्वासोपरक्ताधरः।
चिन्ताजागरणं प्रतान्तनयनस्तेजोगुणादात्मनः
संस्कारोल्लिकितो महामणिरिव क्षीणोऽपि नालक्ष्यते ।।६।।

सानुमती – (राजानं दृष्ट्वा) स्थाने खलु प्रत्यादेशविमानितापि अस्य कृते शकुन्तला क्लाम्यति।

राजा – (ध्यानमन्दं परिक्रम्य)

प्रथमं सारङ्गाक्ष्या प्रियया प्रतिबोध्यमानमपि सुप्तम्।
अनुशयदुःखायेदं हतहृदयं संप्रति विबुद्धम् ।।७।।

सानुमती – ननु ईदृशानि तपस्विन्या भागधेयानि!

विदूषकः – (स्वगतम्) लङ्घित एष भूयोऽपि शकुन्तलाव्याधिना। न जाने कथं चिकित्सितव्यो भविष्यतीति।

कञ्चुकी – (उपगम्य) जयतु जयतु देवः। महाराज, प्रत्यवेक्षिताः प्रमदवनभूमयः। यथाकाममध्यास्तां विनोदस्थानानि महाराजः।

राजा – वेत्रवति, मद्वचनादमात्यमार्यपिशुनं ब्रूहि - 'चिरप्रबोधान्न संभावितमस्माभिरद्य धर्मासनमध्यासितुम्। यत्प्रत्यवेक्षितं

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पौरकार्यमार्येण तत्पत्रमारोप्य दीयतां' इति।

प्रतीहारी – यद्देव आज्ञापयति। (निष्क्रान्तः)

राजा – वातायन, त्वमपि स्वं नियोगमशून्यं कुरु।

कञ्चुकी – यदाज्ञापयति देवः। (इति निष्क्रान्तः)

विदूषकः – कृतं भवता निर्मक्षिकम्। साम्प्रतं शिशिरातपच्छेदरमणीयेऽस्मिन्प्रमदवनोद्देश आत्मानं रमयिष्यसि।

राजा – वयस्य यदुच्यते रन्ध्रोपनिपातिनोऽनर्था इति तद्व्यभिचारि वचः। कुतः –

मुनिसुता प्रणयस्मृतिरोधिना मम च मुक्तमिदं तमसा मनः।
मनसिजेन सखे प्रहरिष्यता धनुषि चूतशरश्च निवेशितः ।।८।।

विदूषकः – तिष्ठ तावत्। अनेन दण्डकाष्ठेन कन्दर्पबाणं नाशयिष्यामि। (इति दण्डकाष्ठमुद्यम्य चूताङ्कुरं पातयितुमिच्छति)

राजा – (सस्मितम्) भवतु। दृष्टं ब्रह्मवर्चसम्। सखे, क्वोपविष्टः प्रियायाः किञ्चिदनुकारिणीषु लतासु दृष्टिं विलोभयामि?

विदूषकः – नन्वासन्नपरिचारिका चतुरिका भवता सन्दिष्टा-"माधवीमण्डप इमां वेलामतिवाहयिष्ये। तत्र मे चित्रफलकगतं स्वहस्तलिखितां तत्रभवत्याः शकुन्तलायाः प्रतिकृतिमानय" इति।

राजा – ईदृशं हृदयविनोदनस्थानम्। तत्तमेव मार्गमादेशय।

विदूषकः – इत इतो भवान्।

(उभौ परिक्रामतः। सानुमत्यनुगच्छति)

विदूषकः – एष मणिशिलापट्टकसनाथो माधवीमण्डप उपहाररमणीयतया निःसंशयं स्वागतेनेव नौ प्रतीच्छति। तत्प्रविश्य निषीदतु भवान्।

(उभौ प्रवेशं कृत्वोपविष्टौ)

सानुमती – लतासंश्रिता द्रक्ष्यामि तावत्सख्याः प्रतिकृतिम्। ततस्तस्यै भर्तुर्बहुमुखमनुरागं निवेदयिष्यामि।

(इति तथा कृत्वा स्थिता)

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राजा – सखे, सर्वमिदानीं स्मरामि शकुन्तलायाः प्रथमवृत्तान्तम्। कथितवानस्मि भवते च। स भवान् प्रत्यादेशवेलायां मत्समीपगतो नासीत्। पूर्वमपि न त्वया कदाचित् सङ्कीर्तितं तत्रभवत्या नाम। कच्चित् अहमपि विस्मृतवानसि त्वम्?

विदूषकः – न विस्मरामि। किं तु सर्वं कथयित्वावसाने पुनस्त्वया "परिहासविजल्प एष न भूतार्थः" इत्याख्यातम्। मयापि मृत्पिण्डबुद्धिना तथैव गृहीतम्। अथवा भवितव्यानि खलु बलवती!

सानुमती – एवं न्विदम्।

राजा – (ध्यात्वा) सखे, त्रायस्व, माम्!

विदूषकः – भोः किमेतत्? अनुपपन्नं खल्वीदृशं त्वयि। कदापि सत्पुरुषाः शोकवक्तव्या न भवन्ति। ननु प्रवातेऽपि निष्कम्पा गिरयः!

राजा – वयस्य, निराकरणविक्लवायाः प्रियायाः समवस्थामनुस्मृत्य बलवदशरणोऽस्मि। सा हि, –

इतः प्रत्यादेशात्स्वजनमनुगन्तुं व्यवसिता
स्थिता तिष्ठेत्युच्चैर्वदति गुरुशिष्ये गुरुसमे।
पुनर्दृष्टिं बाष्पप्रसरकलुषामर्पितवती
मयि क्रूरे यत्तत्सविषमिव शल्यं दहति माम् ॥६॥

सानुमती – अहो ईदृशो स्वकार्यपरता! अस्य सन्तापेनाहं रमे।

विदूषकः – अस्ति मे तर्कः केनापि तत्रभवत्याकाशचारिणा नीतेति।

राजा – कः पतिदेवतामन्यः परामर्ष्टुमुत्सहेत? मेनका किल सख्यास्ते जन्मप्रतिष्ठेति श्रुतवानस्मि। तत्सहचारिणीभिः सखी ते हृतेति मे हृदयमाशङ्कते।

सानुमती – सम्मोहः खलु विस्मयनीयो, न प्रतिबोधः।

विदूषकः – यद्येवम्, अस्ति खलु समागमः कालेन तत्रभवत्या।

राजा – कथमिव?

विदूषकः – न खलु मातापितरौ भर्तृवियोगदुःखितां दुहितरं चिरं द्रष्टुं पारयतः।

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राजा – वयस्य,

स्वप्ने नु माया नु मतिभ्रमो नु
क्लिष्टं नु तावत्फलमेव पुण्यम्।
असन्निवृत्त्यै तदतीतमेते
मनोरथा नाम तटप्रपाताः ।।१०।।

विदूषकः – मैवम्। नन्वङ्गुलीयकमेव निदर्शनमवश्यं भाव्यचिन्तनीयः समागमो भवतीति।

राजा – (अङ्गुलीयकं विलोक्य) अये, इदं तावदसुलभस्थानभ्रंशि शोचनीयम्!

तव सुचरितमङ्गुलीय नूनं प्रतनु ममेव विभाव्यते फलेन।
अरुण नखमनोहरासु तस्याश्च्युतमसि लब्धपदं यदङ्गुलीषु।।११।।

सानुमती – यद्यन्यहस्तगतं भवेत्सत्यमेव शोचनीयं भवेत्।

विदूषकः – भोः, इयं नाममुद्रा केनोद्घातेन तत्रभवत्या हस्ताभ्यासं प्रापिता ?

सानुमती – ममापि कौतूहलेनाकारित एषः।

राजा – श्रूयतां। तपोवनात्स्वनगराय प्रस्थितं मां प्रिया सबाष्पमाह – 'कियच्चिरेणार्यपुत्रः प्रतिपत्तिं दास्यति'? इति।

विदूषकः – ततस्ततः?

राजा – पश्चादिमां मुद्रां तदङ्गुलौ निवेशयता मया प्रत्यभिहिता।

एकैकमत्र दिवसे दिवसे मदीयं
नामाक्षरं गणय गच्छसि यावदन्तम्।
तावत्प्रिये मदवरोधगृहप्रवेशं
नेता जनस्तव समीपमुपैष्यतीति ।।१२।।

तच्च दारुणात्मना मया मोहान्नानुष्ठितम्।

सानुमती – रमणीयः खल्ववधिर्विधिना विसंवादितः।

विदूषकः – अथ कथं धीवरकल्पितस्य रोहितमत्स्योदराभ्यन्तर आसीत्?

राजा – शचीतीर्थं वन्दमानायाः सख्यास्ते हस्ताद्गङ्गास्त्रोतसि परिभ्रष्टम्।

विदूषकः – युज्यते।

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सानुमती – अत एव तपस्विन्याः शकुन्तलाया अधर्मभीरोरस्य राजर्षेः परिणये सन्देहः आसीत्। अथवेदृशोऽनुरागोऽभिज्ञानमपेक्षते; – कथमिवैतत्?

राजा – उपालप्स्ये तावदिदमङ्गुलीयकम्।

विदूषकः – (आत्मगतम्) गृहीतोऽनेन पन्था उन्मत्तानाम्।

राजा –

कथं नु तं बन्धुरकोमलाङ्गुलिं
करं विहायासि निमग्नमम्भसि?
अचेतनं नाम गुणं न लक्षयेत्
मयैव कस्मादवधीरिता प्रिया ।।१३।।

विदूषकः – (आत्मगतम्) कथं बुभुक्षया खादितव्योऽस्मि।

राजा – प्रिये, अकारणपरित्यागानुशयतप्तहृदयस्तावदनुकम्प्यतामयं जनः पुनर्दर्शनेन।

(ततः प्रविशत्यपटीक्षेपेण चित्रफलकहस्ता चतुरिका)

चतुरिका – इयं चित्रगता भट्टिनी (इति चित्रफलकं दर्शयति)

विदूषकः – (विलोक्य) साधु वयस्य मधुरावस्थानदर्शनीयो भावानुप्रेवेशः। स्खलतीव मे दृष्टिर्निम्नोन्नतप्रदेशेषु।

सानुमती – अहो एषा राजर्षेर्निपुणता। जाने सख्यग्रतो मे वर्तत इति।

राजा – **यद्यत्साधु न चित्रे स्यात्क्रियते तत्तदन्यथा।**
तथापि तस्या लावण्यं रेखया किञ्चिदन्वितम्।। ।।२४।।

सानुमती – सदृशमेतत्पश्चात्तापगुरोः स्नेहस्यानवलेपस्य च।

विदूषकः – भोः इदानीं तिस्रस्तत्र भवत्यो दृश्यन्ते। सर्वाश्च दर्शनीयाः। कतमात्र तत्र भवती शकुन्तला ?

सानुमती – अनभिज्ञः खल्वीदृशस्य रूपस्य मोघदृष्टिरयं जनः।

राजा – त्वं तावत्कतमां तर्कयसि ?

विदूषकः – तर्कयामि यैषा शिथिलबन्धनोद्वान्तकुसुमेन केशान्तेनोद्भिन्नस्वेदबिन्दुना वदनेन विशेषतोऽपसृताभ्यां बाहुभ्यामवसेकस्निग्धतरुणपल्लवस्य चूतपादपस्य पार्श्वे ईषत्परिश्रान्तेवलिखिता, सा शकुन्तला; इतरे सख्याविति।

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राजा – निपुणो भवान्। अस्त्यत्र मे भावचिन्हम्।

स्विन्नाङ्गुलिविनिवेशो रेखाप्रान्तेषु दृश्यते मलिनः।
अश्रु च कपोलपतितं दृश्यमिदं वर्णिकोच्छ्वासात् ।।१५।।

चतुरिके, अर्धलिखितमेताद्विनोदस्थानम्। गच्छ। वर्तिकां तावदानय।

चतुरिका – आर्य माढव्य, अवलम्बस्व चित्रफलकं यावदागच्छामि।

राजा – अहमेवैतदवलम्बे। (यथोक्तं करोति। निष्क्रान्ता चेटी)

राजा – (निःश्वस्य)

साक्षात्प्रियामुपगतामपहाय पूर्वं
चित्रार्पितामहमिमां बहुमन्यमानः।
स्त्रोतोवहां पथि निकामजलामतीत्य
जातः सखे प्रणयवान्मृगतृष्णिकायाम् ।।१६।।

विदूषकः – (आत्मगतम्) एषोऽत्रभवान्नदीमतिक्रम्य मृगतृष्णिकां संक्रान्तः। (प्रकाशम्) भोः। अपरं किमत्र लिखितव्यम्?

सानुमती – यो यः प्रदेशः सख्या मेऽभिरूपस्तं तमालेखितुकामो भवेत्।

राजा – श्रूयताम्।

कार्या सैकतलीनहंसमिथुना स्त्रोतोवहा मालिनी
पादास्तामभितो निषण्णहरिणा गौरीगुरोः पावनाः।
शाखालम्बितवल्कलस्य च तरोर्निर्मातुमिच्छाम्यधः
श्रृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीम् ।।१७।।

विदूषकः – (आत्मगतम्) यथाहं पश्यामि पूरितव्यमनेन चित्रफलकं लम्बकूर्चानां तापसानां कदम्बैः।

राजा – वयस्य अन्यच्च। शकुन्तलायाः प्रसाधनमभिप्रेतमत्र विस्मृतमस्माभिः।

विदूषकः – किमिव?

सानुमती – वनवासस्य सौकुमार्यस्य विनयस्य च यत्सदृशं भविष्यति।

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राजा – **कृतं न कर्णार्पितबन्धनं सखे**
शिरीषमागण्डविलम्बि केसरम्।
न वा शरच्चन्द्रमरीचि कोमलं
मृणालसूत्रं रचितं स्तनान्तरे ।।१८।।

विदूषकः – भोः, किं नु तत्रभवती रक्तकुवलयपल्लवशोभिनाग्रहस्तेन मुखमवार्य चकितचकितेव स्थिता? (सावधानं निरूप्य, दृष्ट्वा) आः। एष दास्याः पुत्रः कुसुमरसपाटच्चरस्तत्रभवत्या वदनकमलमभिलङ्घते मधुकरः।

राजा – ननु वार्यतामेष धृष्टः।

विदूषकः – भवानेवाविनीतानां शासितास्य वारणे प्रभविष्यति।

राजा – युज्यते। अयि भोः कुसुमलताप्रियातिथे, किमत्र, परिपतनखेदमनुभवसि ?
एषा कुसुमनिषण्णा तृषितापि सती भवन्तमनुसक्ता।
प्रतिपालयति मधुकरी न खलु मधु विना त्वया पिबति।।१९।।

सानुमती – अद्याभिजातं खल्वेष वारितः।

विदूषकः – प्रतिषिद्धापि वामैषा जातिः

राजा – एवं भो न मे शासने तिष्ठति? श्रूयतां तर्हि संप्रति;
अक्लिष्टबालतरुपल्लवलोभनीयं
पीतं मया सदयमेव रतोत्सवेषु।
बिम्बाधरं स्पृशसि चेद्भ्रमर प्रियायाः
त्वां कारयामि कमलोदरबन्धनस्थम् ।।२०।।

विदूषकः – एवं तीक्ष्णदण्डस्य किं न भेष्यति? (विहस्य, आत्मगतम्) एष तावदुन्मत्तः। अहमप्येतस्य सङ्गेनेदृशवर्ण इव संवृत्तः। (प्रकाशम्) भोः चित्रं खल्वेतत्।

राजा – **कथं चित्रम्?**

सानुमती – अहमपीदानीमवगतार्था। किं पुनर्यथालिखितानुभाव्येषः।

राजा – वयस्य, किमिदमनुष्ठितं पौरोभाग्यम्?
दर्शनसुखमनुभवतः साक्षादिव तन्मयेन हृदयेन।
स्मृतिकारिणा त्वया मे पुनरपि चित्रीकृता कान्ता ।।२१।।

(इति बाष्पं विहरति)

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सानुमती – पूर्वापरविरोध्यपूर्व एव विरहमार्गः।

राजा – वयस्य, कथमेवमविश्रान्तदुःखमनुभवामि?

प्रजागरात्खिलीभूतस्तस्याः स्वप्ने समागमः।
बाष्पस्तु न ददात्येनां द्रष्टुं चित्रगतामपि ॥२२॥

सानुमती – सर्वथा प्रमार्जितं त्वया प्रत्यादेशदुःखं शकुन्तलायाः।

(प्रविश्य)

चतुरिका – जयतु जयतु भर्ता। वर्तिकाकरण्डकं गृहीत्वेतोमुखं प्रस्थितास्मि।

राजा – किं च?

चतुरिका – स मे हस्तादन्तरा तरलिकाद्वितीयया देव्या वसुमत्याहमेवार्यपुत्रस्योपनेष्यामीति सबलात्कारं गृहीतः।

विदूषकः – दिष्ट्या त्वं मुक्ता।

चतुरिका – यावद्देव्या विटपलग्नमुत्तरीयं तरलिका मोचयति तावन्मया निर्वाहित आत्मा।

राजा – वयस्य, उपस्थिता देवी बहुमानगर्विता च। भवानिमां प्रतिकृतिं रक्षतु।

विदूषकः – आत्मानमिति भण (चित्रफलकमादायोत्थाय च) यदि भवानन्तःपुरकालकूटत् मोक्ष्यते; तदा मां मेघप्रतिच्छन्दे प्रासादे शब्दापय।

सानुमती – अन्यसंक्रान्तहृदयोऽपि प्राथमसम्भावनामपेक्षते। अतिशिथिलसौहार्द इदानीमेषः।

(प्रविश्य पत्रहस्ता)

प्रतीहारी – जयतु जयतु देवः।

राजा – वेत्रवति, न खल्वन्तरा दृष्टा त्वया देवी?

प्रतीहारी – अथ किम्? पत्रहस्तां मां प्रेक्ष्य प्रतिनिवृत्ता।

राजा – कार्यज्ञा कार्योपरोधं मे परिहरति।

प्रतीहारी – देव, अमात्यो विज्ञापयति–"अर्थजातस्य गणनाबहुलतयैकमेव पौरकार्यमवेक्षितं; तद्देवः पत्रारूढं प्रत्यक्षीकरोतु" इति।

राजा – इतः पत्रं दर्शय। (प्रतीहार्युपनयति)

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राजा – (अनुवाच्य) कथम्? समुद्रव्यवहारी सार्थवाहो धनमित्रो नाम नौव्यसने विपन्नः। अनपत्यश्च किल तपस्वी! राजगामी तस्यार्थसञ्चय इत्येतदमात्येन लिखितम्। कष्टं खल्वनपत्यता! वेत्रवति, बहुधनत्वादबहुपत्नीकेन तत्रभवता भवितव्यम्। विचार्यतां यदि काचिदापन्नसत्वा तस्य भार्यासु स्यात्।

प्रतीहारी – देव, इदानीमेव साकेतकस्य श्रेष्ठिनो दुहिता निर्वृत्तपुंसवना जायास्य श्रूयते।

राजा – ननु गर्भः पित्र्यं रिक्थमर्हति। गच्छ। एवममात्यं ब्रूहि।

प्रतीहारी – यद्देव आज्ञापयति।

राजा – एहि तावत्।

प्रतीहारी – इयमस्मि।

राजा – किमनेन सन्ततिरस्ति नास्तीति ?

येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना।
स स पापादृते तासां दुष्यन्त इति घुष्यताम् ।।२३।।

प्रतीहारी – एवं नाम घोषयितव्यम् (निष्क्रम्य पुनः प्रविश्य) काले प्रवृष्टमिवाभिनन्दितं देवस्य शासनम्।

राजा – (दीर्घमुष्णं च निःश्वस्य) एवं भोः। सन्ततिच्छेदनिरवलम्बानां कुलानां मूलपुरुषावसाने संपदः परमुपतिष्ठन्ति। ममाप्यन्ते पुरुवंशश्रियः एष एव वृत्तान्तः।

प्रतीहारी – प्रतिहतममङ्गलम्।

राजा – धिङ्मामुपस्थितश्रेयोवमानिनम्।

सानुमती – असंशयं सखीमेव हृदये कृत्वा निन्दितोऽनेनात्मा।

राजा – **संरोपितोऽप्यात्मनि धर्मपत्नी त्यक्ता मया नाम कुलप्रतिष्ठा।**
कल्पिष्यमाणा महते फलाय वसुन्धरा काल इवोप्तबीजा ।।२४।।

सानुमती – अपरिच्छिन्नेदानीं ते सन्ततिर्भविष्यति।

चतुरिका – (जनान्तिकम्) अयि, अनेन सार्थवाहवृत्तान्तेन द्विगुणोद्वेगो भर्ता। एनमाश्वासयितुं मेघप्रतिच्छन्दादार्यं माढव्यं गृहीत्वागच्छ।

प्रतीहारी – सुष्ठु भणसि।

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राजा – अहो, दुष्यन्तस्य संशयमारूढाः पिण्डभाजः। कुतः,–

अस्मात्परं बत यथाश्रुति संभृतानि
को नः कुले निवपनानि नियच्छतीति।
नूनं प्रसूति विकलेन मया प्रसिक्तं
धौताश्रुशेषमुदकं पितरः पिबन्ति ।।२५।। (इति मोहमुपगतः)

चतुरिका – (ससंभ्रममवलोक्य) समाश्वसितु, समाश्वसितु भर्ता।

सानुमती – हा धिक्! हा धिक्! सति खलु दीपे व्यवधानदोषेणैषोऽन्धकारदोषमनुभवति। अहमिदानीमेव निर्वृतं करोमि? अथवा, श्रुतं मया शकुन्तलां समाश्वसन्त्याः महेन्द्रजनन्याः मुखाद्यज्ञभागोत्सुका देवा एव तथानुष्ठास्यन्ति तथाऽचिरेण धर्मपत्नीं भर्ताभिनन्दिष्यतीति। तद्युक्तमेतं कालं प्रतिपालयितुम्। यावदनेनवृत्तान्तेन प्रियसखीं समाश्वासयामि।

(इत्युद्भ्रान्तकेन निष्क्रान्ता)

(नेपथ्ये) अब्रह्मण्यम्।

राजा – (प्रत्यागतः कर्णं दत्वा) अये, माढव्यस्येवार्तस्वरः। कः कोऽत्र भोः?

(प्रविश्य)

प्रतीहारी – (ससंभ्रमम्) परित्रायतां देवः संशयगतं वयस्यम्।

राजा – केनात्तगन्धो माणवकः?

प्रतीहारी – अदृष्टरूपेण केनापि सत्वेनातिक्रम्य मेघप्रातिच्छन्दस्य प्रासादस्याग्रभूमिमारोपितः।

राजा – (उन्थाय) मा तावत्-ममापि सत्वैरभिभूयन्ते गृहाः। अथवा,

अहन्यहन्यात्मन एव तावज्ज्ञातुं प्रमादस्खलितं न शक्यम्।
प्रजासु कः केन पथा प्रयातीत्यशेषतो वेदितुमस्ति शक्तिः।।२६।।

(नेपथ्ये) भो वयस्य, अविहा! अविहा!

राजा – (सदृष्टिक्षेपम्) धनुस्तावत्।

(प्रविश्य शार्ङ्गहस्ता)

यवनी – भर्तः! एतद्धस्तावापसहितं शरासनम्। (राजा सशरं धनुरादत्ते)

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(नेपथ्ये)

एष त्वामभिनवकण्ठशोणितार्थी
शार्दूल पशुमिव हन्मि चेष्टमानम्।
आर्तानां भयमपनेतुमात्तधन्वा
दुष्यन्तस्तव शरणं भवत्विदानीम् ।।२७।।

राज – (सरोषम्) कथं मामेवोद्दिशति? तिष्ठ, तिष्ट कुणपाशन, त्वमिदानीं न भविष्यसि? (शार्ङ्गमारोप्य) वेत्रवति, सोपानमार्गमादेशय।

प्रतीहारि – इत इतो देवः (सर्वे सत्वरमुपसर्पन्ति)

राजा – (समन्ताद्विलोक्य) शून्यं खल्विदं।

नेपथ्ये–अविहा। अविहा। अहमत्रभवन्तं पश्यामि। त्वं मां न पश्यसि। बिड़ालगृहीतो मूषक इव निराशोऽस्मि जीविते संवृत्तः।

राजा – भोस्तिस्करिणीगर्वित! मदीयमस्त्रं त्वां द्रक्ष्यति। एष तमिषुं सन्दधे –

यो हनिष्यति वध्यं त्वां रक्ष्यं रक्षिष्यति द्विजम्।
हंसो हि क्षीरमादत्ते तन्मिश्रा वर्जयत्यपः ।।२८।।

(इत्यस्त्रं संधत्ते। ततः प्रविशति विदूषकमुत्सृज्य मातलिः विदूषकश्च)

मातलिः – **कृता शरण्यं हरिणा तवासुरा**
शरासनं तेषु विकृष्यतामिदम्।
प्रसाद सौम्यानि सतां सुहृज्जने
पतन्ति चक्षूंषि न दारुणाः शराः ।।२९।।

राजा – (ससंभ्रममस्त्रमुपसंहरन्) अये मातलिः! स्वागतं महेन्द्रसारथे।

विदूषकः – अहं येनेष्टिपशुमारं मारितः सोऽनेन स्वागतेन अभिनन्द्यते!

मतलिः – (सस्मितम्) आयुष्मन्, श्रूयतां यदर्थमस्मि हरिणा भवत्सकाशं प्रेषितः।

राजा – अवहितोऽस्मि।

मातलिः – अस्ति कालनेमिप्रसूतिदुर्जयो नाम दानवगणः।

राजा – अस्ति श्रुतपूर्वं मया नारदात्।

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मतलिः – **सख्युस्ते स किल शतक्रतोरजय्य-**
स्तस्य त्वं रणशिरसि स्मृतो निहन्ता।
उच्छेत्तुं प्रभवति यन्न सप्तसप्ति-
स्तन्नैशं तिमिरमपाकरोति चन्द्रः ॥३०॥

स भवानात्तशस्त्र एव इदानीमैन्द्ररथमारुह्य विजयाय प्रतिष्ठताम्।

राजा – अनुगृहीतोऽहमनया मघवतः संभावनया। अथ माढव्यं प्रति भवता किमेवं प्रयुक्तम्?

मातलिः – तदपि कथ्यते। किञ्चिन्निमित्तादपि मनः सन्तापात् आयुष्मान् मया विक्लवो दृष्टः। पश्चात्कोपयितुमायुष्मन्तं तथा कृतवान् अस्मि। कुतः,

ज्वलति चलीतेन्धनोऽग्निर्विप्रकृतः पन्नगः फणां कुरुते।
प्रायः स्वं महिमानं क्षोभात्प्रतिपद्यते जन्तुः ॥३१॥

राजा – (जनान्तिकम्) वयस्य, अनतिक्रमणीया दिवस्पतेराज्ञा। तदत्र परिगतार्थं कृत्वा मद्वचनादमात्यपिशुनं ब्रूहि।

त्वन्मतिः केवला तावत्परिपालयतु प्रजाः।
अधिज्यमिदमन्यस्मिन्कर्मणि व्यापृतं धनुः ॥३२॥ इति।

विदूषकः – यद्भवानाज्ञापयति। (इति निष्क्रान्तः)

मातलिः – आयुष्मान् रथमारोहतु। (राजा रथारोहणं नाटयति।)

(इति निष्क्रान्ताः सर्वे)

इति षष्ठोऽङ्कः

10.4. TRANSLATION OF SIXTH ACT

(Then enter the King's brother-in-law, i.e., the Police Officer and two guards leading a man with hands cuffed behind his back)

THE TWO GUARDS – (Beating the man) You thief ! Tell us where you found this ring bearing the name of the king

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inlaid by the gems set in it.

MAN – (Showing fear) Be gracious, kind gentlemen, I am not guilty of such a deed.

FIRST GUARD – Then did the king make a present of it to you, taking you to be a pious Brahmin ?

MAN – Now, listen sirs. I am a fisher–man living near Śakrāvatāra.

SECOND GUARD – Robber, did we question your caste?

POLICE OFFICER – (KING'S BROTHER–IN–LAW) – Sūcaka, let him tell every thing straight. Do not interrupt him in the middle.

BOTH – As the king's brother–in–law commands, Speak on.

MAN – I support my family by such means of catching fish, as nets, hooks, etc.

POLICE OFFICER – (Laughing) A pious profession indeed !

MAN – My master, don't say so.
One cannot give up his ancestral profession however low it be ; a learned Brahmin though cruel in slaughtering the sacrificial animal, is yet tender with mercy. (1)

POLICE OFFICER – Then ?

MAN – One day, I cut a red fish into

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pieces. When I looked at the interior of its maw, I found this ring bright with the gem. Then, while showing this to sell, I was caught by you kind gentlemen. Now kill me, or leave me. That is how I got it.

POLICE OFFICER – Jānuka, as he is smelling raw meat, there is nodoubt that he is a fisherman, a devourer of crocodiles. But we should inquire into his showing the ring (for sale), so we will go straight to the palace.

GUARDS – Well (sir). Walk on, you cut–purse!

(All move on)

POLICE OFFICER – Sūcaka, carefully guard this man here at the tower gate until I come out with orders from the king, having reported to him about this ring as to how it has come (to be found).

BOTH – The king's brother–in–law may go in to enjoy the good grace of his Majesty. (Exit Police Officer)

FIRST GUARD – Jānuka, the king's brother–in–law is taking a long time.

SECOND GUARD – Yes, Kings are to be approached at hours (convenient to them).

FIRST GUARD – Jānuka, my hands throb (i.e. long)

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to tie on him the garland for his execution. (Points to the man)

MAN – Kind master, it is not right for you to be the killer (of a man) without cause.

SECOND GUARD – (Beholding) Here is seen our master, with a letter in hand, facing this way having obtained a written order from his Majesty. You will either be a prey to the vultures, or see the mouth of a dog.

(Entering)

POLICE OFFICER – Sūcaka, release this fisher–man. His getting the ring is quite all right.

SUCAKA – As the king's brother–in–law commands. He has come back after entering the abode of Death.

(Frees the man from bonds)

MAN – (Bowing to the Officer) Sir, I owe you my life.

POLICE OFFICER – Here, his Majesty has also ordered a present, worth as much as the ring, to be given to you.

(Gives the present to the man)

MAN – (Receiving it with a bow) Sir, I am obliged.

SŪCAKA – Indeed he is much obliged because he is now just like a man who is

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taken away from the gibbet and put on an elephant's back.

JĀNUKA – Sir, the present tells that the ring must have been very much liked by the king.

POLICE OFFICER – I think that the precious gem in it was not what was esteemed by his Majesty. On seeing it his Majesty remembered some person dear to him. Although he is grave by nature, his eyes were filled with tears for a while.

SŪCAKA – Then, a service has indeed been rendered by your honour.

JĀNUKA – Nay, you should say – " All for the sake of the Fish – killer ".

(Looks enviously at the man)

MAN – Master, let half of this be for buying flowers to you.

JĀNUKA – That much is all ritht.

POLICE OFFICER – Fisher–man, you have now become a very great and intimate friend of mine. Our friendship should first have the witness of liquor. Hence, let us go straight to the vinter's tavern. (Exeunt omnes)

End of the Praveshaka

(Then enters by the aerial path, an apsaras named Sānumatī)

SĀNUMATĪ – Now that the duty of attending by turns at the Apsarastirtha during

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the time of the ablution of pious men has been performed by me, I shall witness with my own eyes the state of this saintly king. Through her relationship with Menakā, Śakuntalā is to me like my own person. And she has already asked me (to do this) for her daughter's sake. (Looking about) Though it is now the seasonal festival, how is it that the place appears to be without any festive activities. I have the power to know everything by divination. But I must respect the regard of my friend. Well; concealing myself by the power of invisibility and standing near these two garden keepers, I shall find it out.

(Descends to the earth)

(Then enters a maid gazing at a mango – sprout ; and following her a second maid)

FIRST MAID – *O Mango – bud, so red, green and grey! you are seen as the very life of the vernal season. I adore you, O auspicious sign of the season! (2)*

SECOND MAID – O Parabhṛtikā, what are you muttering all alone ?

FIRST MAID – Madhukarikā, at the sight of the mango blossom the parabhṛtikā

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(lit. cuckoo) of course becomes intoxicated.

SECOND MAID – (Joyfully approaching) Has the spring set in ?

FIRST MAID – Madhukarikā, it is now just the time for you to buzz on, wandering about in intoxication.

SECOND MAID – Friend, just support me; I shall stand on tip–toe, pluck the mango blossom and offer worship to the Love–god.

FIRST – (I will do so) if half the reward of the worship goes also to me.

SECOND MAID – That will be even without you saying ; for, (you know) our life is but one; it is only the body that stands in two forms. (Leans on her friend and plucks the mango blossom) O! the mango blossom is not fully open; yet, it will be fragrant when it is cut at the stalk.

(Folding the hands so as to allow a hollow)

O Mango–twig, you are offered by me to the Love–god who has taken up his bow; you be the most effective of his five arrows, having for you mark the youthful wives of men travelling abroad. (3)

(She throws the twig. Then enters the Chamberlain

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angrily tossing up the curtain)

CHAMERLAIN – Stop, you thoughtless girl; when the king has forbidden the spring festival, why do you start plucking the mango blossoms?

BOTH – (Frightened) be pleased, sir; we do not know the matter.

CHAMBERLAIN – How is it you two have not heard the king's command which is obeyed even by the vernal trees and also by the birds that dweel on them? For, –

The mango bud, though has sprouted forth since long, does not bear its pollen; the Kurabaka too which has shown itself out. remains in the state of a bud; even though the cold season is gone, the notes of the male cuckoos falter in their throats; I think even the Love – god puts by, in fear, the arrow he has half – drawn from the quiver. (4)

SĀNUMATĪ – No doubt of it. The saintly king is of great power.

FIRST MAID – Sir, several days have passed since we were sent away from (attending on) the feet of His Majesty, by his brother–in –law Mitrāvasu. And here, the duty of the well–keeping of the pleasure

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garden has been entrusted to us. Thus, as we had come away, nothing about this affair was heard by us, before.

CHAMBERLAIN – Well, you must not do so again.

THE TWO MAIDS – Sir, we are curious. If that may be heard by us, please tell us, sir. Why is the spring festival forbidden by His Majesty?

SANUMATI – Human beings are indeed fond of celebrations. There must be a strong reason.

CHAMBERLAIN – (To himself) It is wide–spread; so, why should I not tell it? (Aloud) Has not the scandal concerning Śakuntalā's rejection reached your ears?

THE TWO MAIDS – We have heard from the king's brother–in–law, up to the recovery of the ring.

CHAMBERLAIN – Then, there is little (that remains) to be told. Just at the sight of the ring, the king remembered that he had really married that lady Śakuntalā secretly and had abandoned her under a delusion; since then, the king is filled with remorse. For, –

He hates everything that is charming; as before, he is not

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waited upon daily by the subjects: he spends nights sleeplessly tossing (his body) on his bed; and when. out of courtesy, he addresses the customary words to the ladies of his harem, he blunders in the names and then remains confused with shame for a long time. (5)

SĀNUMATĪ – Good news to me !

CHAMBERLAIN – On account of this growing distraction (of His Majesty),the celebration is forbidden.

THE TWO MAIDS – It is right.

(Behind the curtain)

This way, this way, your Majesty.

CHAMBERLAIN – (Listening) O ! His Majesty comes just this way. Go to attend to your duties.

THE TWO MAIDS – Yes. (Exeunt ambo)

(Then enters the king in a dress suited to his remorse, with the Vidusaka and the Portress)

CHAMBELAIN – (Observing the king) Ah! how charming are beautiful figures in all their states! Thus, His Majesty has a pleasing appearance, though he is sad. For,

Laying aside all special ornaments, he is wearing only one gold bracelet fixed on his left fore–arm;

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his lower lip is made reddish by his sighs; his eyes are extremely languid because of anxious wakefulness; and although emaciated, he does not look so by virtue of his magnificient beauty, like a good gem which is ground in the process of polishing. (6)

SANUMATI – (Observing the king) Rightly, indeed, does Śakuntalā pine away for him although she is dishonoured by a rejection!

KING – (Absorbed in thought, slowly walking)

This accursed heart, at first sleeping though roused by my fawn-eyed beloved, is now awake to experience the grief of remorse. (7)

SĀNUMATĪ – O ! such is the poor girl's fortune;

VIDŪSAKA – (To himself) He is again caught by the Śakuntalā malady. I do not know how he will have to be treated:

CHAMBERLAIN – (Approaching) May your Majesty be victorious: The pleasure garden, your Majesty, has been fully attended to. Your Majesty may be pleased to visit its retreats, at pleasure.

KING – Vetravatī, tell the noble minister Piśuna in my name – "As I kept awake for a long time (at night) I

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do not propose to mount the seat of judgement today. Hence, please send me on paper a momorandum of the business of the citizens considered by you".

PORTRESS – As your Majesty commands.

(Exit)

KING – Vātāyana, you too attend to your duty.

CHAMBERLAIN – As your Majesty commands.

(Exit)

VIDŪṢAKA – All the flies have been driven away by you. Now would you amuse yourself in this region of the pleasure garden which is delightful being neither cool nor hot.

KING – Friend, the proverb " Misfortunes gather at the weak spot " – is not untrue. For, –

No sooner was this mind of mine freed of the darkness obstructing the remembrance of my love for the sage's daughter, than the mango blossom was fixed to his bow by the Love– god intending to strike at me, O friend : (8)

VIDŪṢAKA – Wait a little. I shall destroy with this wooden staff the arrow of the Love–god.

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(Raising his staff offers to strike down the mango – blossom)

KING – (With a smile) Never mind ; the Brāhmin's power is seen. Friend, in what place shall I sit and comfort my eyes with the creepers that somewhat resemble my beloved?

VIDŪṢAKA – Was not Caturikā, your personal attendant, already told by you that you would spend this hour in the Mādhavī – bower and that she should bring there the painting of Śakuntalā drawn by yourself on a picture–board?

KING – Such is to be the place for the diversion of my heart? Well ; lead me to the same place.

VIDŪṢAKA – This way, this way your Majesty.

(Both walk about; Sānumatī follows)

VIDŪṢAKA – Here is the Mādhavī creeper, with its jewelled seats, really extending to us welcome as it were, by its appearance charming on account of the offering (of flowers). Hence, you may enter and be seated.

(Both enter and sit)

SĀNUMATĪ – Hiding behind the creepers I will just see the painting of my friend. Then, I shall describe to her how

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variously her husband's love is displayed. (Stands hiding)

KING – Friend, I now remember all the previous incidents relating to Śakuntalā. I have already told you (about it). And you were not by my side at the time she was repudiated; nor did you ever mention her name, before. Like me, had you too forgotten her ?

VIDŪṢAKA – No, I did not forget. But, having then related to me everything, you said at the end– ' This is a talk in just and not a fact ', Mud-headed that I was, I took it to be just so. Or rather, destiny is very powerful indeed.

ṢĀNUMATĪ – So it is, of course.

KING – (Meditating) Save me, O friends!

VIDŪṢAKA – Oh! what is this ? Such a thing is not becoming of you. Good men never allow themselves to be evertaken by grief. Even in a tempest, are not the mountains steady?

KING – Friend, thinking of the pitiful state of my beloved distressed at the rejection, I am quite forlorn. For, she :–

Tried to go away from here with her people when rejected (by me)

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she stopped when her father's pupil, equal to the father himself, cried loudly 'stop'! once again, at me so heartless, she cast a look bedimmed by the flow of tears: – and that burns me like a poisonous bard. (9)

SĀNUMATĪ – Oh, such is one's devotion to his own business, that I rejoice at his affliction!

VIDŪṢAKA – Friend, I think it was only by some heavenly being that her ladyship was carried away.

KING – Who else dare touch her to whom her own husband is god? In fact, I was told that your friend's mother (lit. birth – place) was Menaka. Hence my heart thinks that your friend was carried off by Menakā's companions.

SĀNUMATĪ – His delusion is astonishing and not (his) recollection!

VIDŪṢAKA – If it is so, there is bound to be a union with her in course of time.

KING – How?

VIDŪṢAKA – Parents cannot at all bear long to see their daughter in distress resulting from the husband's separation

KING – Friend,

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Whether it was a dream, or a phantom, or a delusion of mind, or the fading phase of a good effect, – all the same; they have passed away never to return. Hopes have always a precipitous fall! (10)

VIDŪṢAKA – Nay, do not say so. The ring is in itself a proof that meetings that are bound to take place happen in an incredible manner.

KING – (Looking at the ring) Oh; Here is that ring to be pitied as it fell down from a place (i.e., Śakuntalā's finger) which is not easy to gain.

O Ring, like mine, your merit is judged from the result to be very little indeed, as you have fallen down having found a seat on her fingers charming with their pink nails. (11)

SĀNUMATĪ – It would have become pitiable if only it had fallen into other's hands.

VIDŪṢAKA – Friend, tell me the circumstance under which this ring bearing your name, was placed in her hand.

SĀNUMATĪ – He has been prompted even by my curiosity.

KING – Listen. When I was leaving the penance grove for the capital, my beloved with tears asked me, –"

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After how long a time will my lord send me news ? "

VIDŪṢAKA – And then?

KING – Then, by me, fixing this ring on her finger, she was told thus. –

"Count every day one letter of my name on this ring; before you reach the last (letter), my dear, a messenger who will take you into the apartments of my harem will approach you" (12)

And through loss of remembrance, it was not carried out by me, a hard hearted fellow.

SĀṆUMATĪ – Even such a charming engagement (regarding the time limit) was frutstrated by fate!

VIDŪṢAKA – But how could it be (found) in the interior of the belly of the red fish cut by the fisher–man?

KING – It fell down into the stream of the Ganges from the hand of your friend (Śakuntalā), while she was making an obeisance to śacītīrtha.

VIDŪṢAKA – Likely.

SĀNUMATĪ – That is why the saintly king, afraid of sin, had a doubt regarding his marriage with poor Śakuntalā. Otherwise how could it be that such a love required a token for recognition?

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KING – I shall now reproach this ring!

VIDŪṢAKA – (To himself) He has taken to the path of the mad.

KING – *How could you leave that lovely and soft finger, and fall into water? Or rather. The inanimate object may not noitce virtue. verily; but wherefore was my beloved repudiated by myself? (13)*

VIDŪṢAKA – (To himself) How now? I am going to be devoured by hunger;

KING – My darling; Please take pity on me whose heart is burning with repentance for having abandoned you without reason, by showing yourself again (before me).

(Then enters tossing the curtain, Caturikā with a picture – board in hand)

Here is her ladyship in painting.

(Shows the picture–board)

VIDŪṢAKA – (Gazing at it) Very nice, O friend! The representation of feelings is charming because of the sweet sketches;' My sight strumbles, as it were, at the depressions and elevations (of the painting).

SĀNUMATĪ – Ah! such is the skill of the royal sage! It seems as though my friend herself is before me!

KING – *Whatever is not fair in the picture,*

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can be delineated otherwise; never–the–less, something of her beauty is brought out by the sketch. (14)

SĀNUMATĪ – This is becoming of the love increased by remorse and absence of insolence.

VIDŪṢAKA – Friend, now three maidens are seen here, and all are beautiful; among these, who is Śakuntalā?

SĀNUMATĪ – This man, incapable of distinguishing such beauty, is truly endowed with eyes in vain.

KING – But, which one do you guess (is Śakuntalā) ?

VIDŪṢAKA – I think it is this one here painted by the side of the mango tree, the foliage of which is greezy and fresh being watered, who looks a little fatigued with the end of her (braid of) hair from which flowers are dropping as its knot is loosened, with her arms dropping very much ; – she is Śakuntalā. The other two are (her) friends.

KING – You are clever. (Besides), here is proof of my love.

The impression of my perspiring is seen on the borders of the sketch, as a faint discoloration; and here is to be seen by the rising of the colour, my tears that fell on the

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cheek (of her in painting). (15)

Caturikā, the object of my diversion is only half sketched. Go; get the brush.

CATURIKĀ – Respected Māḍhavya, please hold the picture–board till I come.

KING – I myself will hold it. (Does so. Exit Portress)

KING – (With a sigh) *Having first rejected by beloved who had come in person, and now having great regard for her drawn in a picture, I have become, O friend, possessed of a longing for a mirage after passing beyond a river with abundant water, on my way. (16)*

VIDŪṢAKA – (To himself) *His Majesty here, has crossed the river and gone to a mirage, in fact. (Aloud) Friend, what more is to be painted here?*

SĀNUMATĪ – He might be anxious to paint all those spots which were dear to my friend.

KING – Listen.

The river Mālinī is to be drawn with pairs of swans resting on its sandy beds; on either side of the river (are to be painted) the adjoining hills of the Himālayas with the deer sitting thereon; and

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under a tree from the branches of which bark dresses are hanging. I wish to draw a doe rubbing her left eye on the horn of a black antelope. (17)

VIDŪṢAKA – (To himself) So far as I see, he has to fill up the picture with groups of long-bearded hermits.

KING – And friend, another thin; the ornament Śakuntalā loved, I have forgotten (to paint) here.

VIDŪṢAKA – What is it ?

SĀNUMATĪ – Something which befits forest-life, tenderness and her modesty.

KING – *O friend, the Śirīṣa blossom with its stalk fastened over her ear and the filaments hanging down to the cheeks has not been painted; nor is the necklace of lotus fibres, soft like the rays of the autumnal moon, drawn between her breasts. (18)*

VIDŪṢAKA – Friend, why does the lady look as if greatly frightened, covering her face with (the fore-part of) her hand lovely like the tender petal of a red lotus? (Observing carefully and marking) Ha! Here this whore-son, the bee, the robber of honey, is flying to her lotus face.

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KING – Do please drive of the rude creature.

VIDŪṢAKA – Being the chastiser of the impudent, you should be able to drive it away.

KING – All right; O! you the esteemed guest of the flower – creeper, why do you take the trouble of flying about her?

This female bee, your faithful and fondly loving mate, perching on the flower, is awaiting you and although thirsty, does not taste the honey without you. (19)

SĀNUMATĪ – Now, in a polite way, it has been driven away!

VIDŪṢAKA – This class of creatures is obstinate even when prohibited.

KING – So, you do not obey my order! Then hear, now; –

O bee, if you should touch my beloved's bimba – like lip which, sweet as the uninjured tender leaf of a young plant, was kissed by me but gently in the love feasts, I shall have you imprisoned within the lotus. (20)

VIDŪṢAKA – He is not afraid of even such dreadful punishment! (Laughing to himself) He is of course mad. I

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have also become just the same by his contact. (Aloud) Friend, is it not a picture, merely?

KING – How? A picture?

SĀNUMATĪ – I too have understood it, just now. What then of this king who actually experiences what he has drawn.

KING – Friend, what a wicked thing you have done !

Just when I was experiencing the pleasure of seeing her, as if she were in person before me, with a heart wholly absorbed in her, you, by reminding me, have again reduced my beloved into a picture! (21) (Sheds tears)

SĀNUMATĪ – This is a strange course of separation as it has in it an inconsistency between the previous and subsequent conduct.

KING – Friend, how can I suffer this endless grief ?

Owing to sleeplessness, union with her in a dream is obscured; and the tears do not allow me even to see her drawn in a picture! (22)

SĀNUMATĪ – Śakuntalā's grief caused by your repudiating her has been wholly wipped off by you.

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(Entering)

CATURIAKĀ – May your Majesty be victorious! I was coming this way holding the brush–box.

KING – And then?

CATURIKĀ – On the way, it was seized by force by queen Vasumati, accompanied by Taralikā, who said– 'I shall myself take it to my lord.'

VIDŪṢAKA – Fortunately, you were liberated !

CATURIKĀ – The mantle of the queen was caught on a shrub and while Taralikā was freeing it, I stole myself away.

KING – Friend, the queen is coming and looks arrogant with her jealous anger inflamed ; you please take care of this portrait.

VIDŪṢAKA – Say "(Take care) of yourself." (Taking the picture–board and rising up) If you escape from the deadly snare of your queens, you call for me at the Meghapraticchanda palace. (Exit hurriedly)

SĀNUMATĪ – Although his heart is fixed on another, he wishes to be courteous to his first queen. This is now quite a cold affection (for her).

(Entering with a letter in hand)

PORTRESS – Victory, victory to your Majesty !

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KING – Vetravatī, didn't you see the queen, on your way?

PORTRESS – Yes (I did). Seeing me with a letter in hand, she returned.

KING – Knowing what duty is, she avoids interrupting me in business.

PORTRESS – My lord, the minister prays. – "As there was much of calculation in respect of the various items of revenue, only one citizen's suit was attended to, which your majesty will find in the memo."

KING – Show the paper here. (The Portress produces it)

KING – (Reading it) How ? The sea – faring merchant Dhanamitra died in a ship – wreck ; Poor fellow, he is child–less, Hence his store of wealth has to go to the king. – So writes the minister. It is dreadful to be childless. Vetravatī, he must have had many wives as he had plenty of money. Let an inquiry be made if any one of his wives is with child (i.e. pregnant).

PORTRESS – My lord, it has been reported that his wife, the daughter of a Sāketa merchant, has had her Puṁsavana celebration quite recently.

KING – Then, the child (in the womb) is eligible to receive the inheritance,

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Go; say so to the minister.

PORTRESS – As your majesty commands. (Starts)

KING – Come here, please.

PORTRESS – Here I am.

KING – What does it matter whether he has or has not an issue?

Let it be proclaimed that Duṣyanta is to his subjects that very kinsman from what–so–ever affectionate relative they are separated, except when it involves sin. (23)

PORTRESS – Thus, indeed, it is to be proclaimed. (Exit and re–enter) Your Majesty's proclamation was hailed like a timely shower,

KING – (Having a long and hot sigh) Alas! Thus, the wealth of families made supportless by the failure of issues, will pass to a stranger on the death of the head of the family. The same will be the lot of the riches of the Puru family, on my death.

PORTRESS – God forbid the evil!

KING – Fie on me who despised the good that had approached!

SĀNUMATĪ – Undoubtedly, having none but my friend Śakuntalā in mind, he has reproached himself.

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KING – *Although my own self was implanted in her, by me was rejected that virtuous wife who was the source of permanence to my family and was just like the earth due to yield magnificent fruit, the seed having been sown in proper time. (24)*

SĀNUMATĪ – Now, the continuance of your line will not be interrupted.

CATURIKĀ – (Aside) Oh ! By this account of the merchant, the remorse of the king has been doubled. Bring the respected Mādhavya from the Meghapraticchanda to comfort him.

PORTRESS – A good idea ! (Exit)

KING – Also. *The ancestors of Dusyanta have mounted upon a doubt. For, "After him, who in our family, will offer us the oblations according to the S'rutis?" –with such thought the Manes drink of such of the water poured by me, having no progeny, as remains after washing their tears. (25)* (Faints)

CATURIKĀ – (Looking in confusion) Your Majesty, come to yourself.

SĀNUMATĪ – Alas! Although there is a lamp, he suffers the evil effect of drakness through the fault of the screen. Shall I make him happy this very

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moment? No ; I have heard from the mouth of Mahendra's mother while comforting Śakuntalā that the gods themselves longing for their share in sacrifices well so arrange as to cause the king welcome his true wife, very soon. Hence, it is proper to await that time. In the meanwhile, I shall console my dear friend with this account. (Exit through the air)

(Behind the curtain)

No violence to a Brahmin!

KING – (Recovering and listening) Oh! The cry of distress is, as it were, of Mādhavya; who is waiting here?

(Entering)

PORTRESS – (In haste) Your Majesty will please save your friend who is in danger.

KING – By whom is the poor Brahmin attacked?

PORTRESS – By some spirit of invisible form he is seized and placed on the top – most part of the Megha–praticchanda palace.

KING – (Rising) Nay, do not say so. Do spirits haunt even my residence? Or rather,

Day by day, when it is not possible to know my own faults

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due to carelessness is there ability in me to know fully as to who among the subjects goes by which path? (26)

(Behind the curtain) O friend, Help! Help!

KING – (Walking about hastily) Do not fear, friend.

(Behind the curtain, again repeating the same) How shall I not fear ? Here this some one is breaking me into three pieces having bent my neck down, as though I were a sugarcane !

KING – (Casting a glance) Please get the bow.

(Entering with a bow in hand)

YAVANĪ – Your Majesty, here is the bow with the arm–guard.

(The king takes the bow and the arrow)

(Behind the curtain)

Thirsty of the fresh blood of the neck, here I kill you struggling, just as a tiger kills a beast. Now, let Duṣyanta holding his bow to remove the fear of the distressed, be your protector. (27)

KING – (Angrily) How, he points to me ! Stay, stay you eater of corpses ; You will not live now. (Stringing

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the bow) Vetravatī, lead me to the stair-case.

PORTRESS – This way, your Majesty. (All hastily move)

KING – (Looking all round) This is indeed empty;

(Behind the curtain) Help; help; I see your Majesty ; but you do not see me; I am now hopeless about my life, like a rat caught by a cat;

KING – Oh you proud of your power of concealing; My arrow shall see you. Here I affix that arrow.

Which shall kill you who ought to be killed, and save the Brahmin who ought to be saved; for, the swan drinks up the milk and leaves behind the water with which it is mixed. (28)

(Fixes the missile. Then enters Matali leaving free the Vidūṣaka; enters also the Vidūṣaka)

MĀTALĪ – *The demons are made the marks of your arrows by Indra; (therefore) draw this bow against them. Kind and soft glances of the virtuous, and not their cruel shafts, should fall on friendly persons. (29)*

KING – (Hastily with – drawing the arrow) Oh! It is Matali; Welcome to you, O Mahendra's charioteer !

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VIDŪṢAKA – The fellow by whom I was killed like a sacrificial animal, is being honoured with a welcome by this man !

MĀTALĪ – (With a smile) Long- lived sir, please listen why I have been sent to you by Indra.

KING – I am all attention.

MĀTALĪ – You know, there is the tribe of demons called Durjaya, the progeny of Kālanemī.

KING – Yes, I have heard of it before, from Nārada.

MĀTALĪ – *That troop is reported to be such as cannot be conquered by your friend Indra; so, you are though of as its destroyer in the van of battle. (For) that darkness of the night which the Sun is incapable of removing, the Moon dispels. (30)*

(Therefore) armed as you are, please set out for victory, mounting Indra's chariot.

KING – I am obliged for this honour of Indra. But, why did you behave so towards Māḍhavya?

MĀTALĪ – I will say that also. You were found to be uneasy from mental agitation due to something. Therefore, to provoke you, I did so. For,

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Fire blazes when the fuel is stirred (and) the serpent spreads out its hood when offended; thus, generally. Every being displays its power through provocation. (31)

KING – (Aside) friend, the order of the lord of heaven is not to be transgressed. So, explaining this thing, say in my name to the minister Piśuna ; –

"For a time, let your wisdom alone protect the people; (for), this bow, which has been strung, is engaged in another task." (32)

VIDŪṢAKA – As your Majesty commands. (Exit)

MĀTALĪ – May the long – lived king mount the chariot.

(The king gesticulates mounting the chariot)

(Exeunt omnes)

END OF THE SIXTH ACT

10.5 KEY – WORDS

प्रवेशकः – Introductory scene. (for details see unit 2)
नागरिकः – superintendent of the city – police
उत्कीर्ण – Engraven, inscribed
कुम्भीरक – a robber also कुम्भीलं, कुम्भीलक etc.,
मणिबन्धन – The place where a gem is set
नाटितक – gesticulation
विशुद्ध – very pure
मत्स्यबन्धनोपायैः – with contrivances to catch fish

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जालोद्गालादिभिः – With fishing nets (जालू) and–hooks (उद्गाल)
आवुत्तः – a sisters husband (brother–in–law)
मत्स्यबन्धः – a fish–catcher
पर्यश्रुनयनः – 'with tearful eyes'
कादम्बरी साक्षिकं – with liquor (कादम्बरी) for its (i.e., friendships) witness.
पर्यायनिर्बर्तनीयम् – which is to be carried out in turns
उदन्तः – news
शरीरभूता – a veritable body; my own self
प्रणिधानम् – deep mental concentration
गोघाती – a cow – killer
उपपन्नः – found true
आकाशयान – aerial flight
जीवितसर्वं – the essense or all–in– all of life
मधुकरिका –
परभृतिका – mark the play on these words which are proper names and also mean a bee and a cuckoo.
अप्रतिबुद्ध – not fully developed
अनात्मजा – one who does not know herself
वसन्तोत्सव – The vernal festival held in celebration of the return of spring. Kāmadeva was the chief object of worship in this festival.
वासन्तिक – trees bearing flowers in the spring season
बहुलीभूतं – has spread abroad
कौलीनं (लोकवादः) – A scandal (कुल also means 'a group of people')
रम्यं – delighting or pleasurable

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यथा पुरा	– As before
उन्निद्रः	– whose sleep has fled away (sleepless)
क्षपा	– A night
दाक्षिण्यं	– courtesy दाक्षिण्येन through politeness
वैमनस्यम्	– mental depression
वामप्रकोष्ठार्पित	– placed on or fastened upon
हृतहृदयम्	– accursed heart
अनुशयः	– Remorse, repentance
पत्रमारोप्य	– putting it on paper (commiting that to writing)
अव्यभिचारि	– which never fails (having no exception)
व्रीडावनम्रः	– bent down through shame
प्रत्यवेक्षिताः	– 'carefully seen or examined'
प्रमदवन	
प्रमदार्थं वन	– a pleasure garden set apart for the ladies of the harem
बहुमुखम्	– manifested in many ways
उपहारः	– an offering of flowers
व्यवसिता	– Tried
स्वकार्यपरता	– devotion to one's own cause
परिमार्ष्टुम्	– To touch, to hold
न पारयातः	– Are not able
शोचनीयम्	– Fit to be lamented
सुचरितं	– good action, merit
उद्धातः	– Reference
अन्यथा क्रियते	– made other wise
मोघदृष्टिः	– dull sighted – not of quick perception
मृगतृष्णिका	– that in which the deer place their

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desire i.e. wish to quench their thirst; a mirage; hence a deception

खिलीभूतः – prevented; barred

द्रष्टुं न ददाति – Do not allow me to see

पूर्वापरविरोधी – Involving a contradiction between what preceded (पूर्व) and what followed (अपर)

अन्तरा – on the way

आत्मा निर्वाहितः – I took myself off

प्रमार्जितं – wiped away, fully atoned for

पुंसवनं – the 'rite performed on the quickening of the foetus' with a view to secure the birth of a male child

गर्भाधान – a ceremony performed generally in the third or fourth month after conception

कुलप्रतिष्ठा – the stability of the family

यथाश्रिति संभृतानि – prepared in accordance with the scriptural text

धौताश्रुशेषं – Remaining after being used for washing the tears

निवृत्तं – Happy ; satisfied

महेन्द्रजननी – the mother of Indra

प्रमादस्खलितं – blunder through carelessness

तीक्ष्णभङ्ग – who is being cut violently in to pieces

शरणं – refuge

कुणपाशनः – An eater of the dead bodies

मातलि – the name of Indra's charioteer

दुर्जयः – Invincible; unconquerable

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कालनेमिः – son of the demon हिरण्यकशिपु
इष्टिपशु – 'Beaten like a sacrificial animal
चलितेन्धनः – with its fuel stirred
विप्रकृतः – provoked
दिवस्पतिः – the lord of the heaven; Indra

10.6. SELF–CHECK QUESTIONS

10.6.1 प्रबन्धरूप प्रश्नाः।

1) अभिज्ञानशाकुन्तलस्य षष्ठोऽङ्कस्य प्राशस्त्यं विशदयत ।
2) षष्ठोङ्कस्यं विषयान् संक्षेपेण लिखत ।
3) कालिदासस्य प्रकृतिवर्णनं सोदाहरणेन निरूपयत ।
4) दुष्यन्तस्य विलापनं विदूषकः कथं समाश्वास्यति ? मातलिः किं करोति? विशदयत।
5) षष्ठोऽङ्कस्य श्लोकानां अर्थं विशदयत।

10.6.2. ससंदर्भं अर्थं विवृणुत

1) अहं जालोग्दालादिभिर्मत्स्यबन्धनोपायैः कुटुम्बारणं करोमि।
2) विशुद्ध इदानीमाजीवः ।
3) पशुमारणकर्मदारुणोऽनुकम्पामृदुरेव श्रोत्रियः।
4) गच्छ अरे गण्डभेदक ।
5) नन्ववसरोपसर्पणीया राजानः ।
6) प्रस्फुरतो मम हस्तावस्य वधार्थं पिनद्धुम् ।
7) नार्हति भावोऽकालमारणं भावयितुम् ।
8) गृध्रबलिर्भविष्यसि शुनोमुखं वा द्रक्ष्यसि ।
9) सूचक, मुच्यतामेष जालोपजीवी ।
10) एष यमसदनं प्रविश्य प्रतिनिवृत्तः ।
11) एष नामानुग्रहो यच्छूलादवतार्य हस्तिस्कन्धे प्रतिष्ठापितः।
12) तस्य दर्शनेन भर्तुरभिमतो जनः स्मारितः।

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13) उत्सवप्रियाः खलु मनुष्याः ।
14) नन्वीदृशानि तपस्विन्या भागधेयानि ।
15) न जाने कथं चिकित्सितव्यो भविष्यतीति ।
16) रन्ध्रोपनिपातिनोऽनर्था इति यदुच्यते तदव्यभिचारि वचः।
17) तेन दण्डकाष्ठेन कन्दर्पव्याधिं नाशयिष्यामि ।
18) अथवा भवितव्यता खलु बलवती ।
19) कदापि सत्पुरुषाः शोकवक्तव्या न भवन्ति ।
20) ननु प्रवातेऽपि निष्कम्पा गिरयः ।
21) असंनिवृत्यै तदतितमेते मनोरथा नाम तटप्रपाताः ।
22) रमणीयः खल्ववधिर्विधिना विसंवादितः ।
23) कष्टं खल्वनपत्यता।
24) ननु गर्भः पित्र्यं रिक्थमर्हति ।
25) बिडालगृहीतो मूषिक इव निराशोऽस्मि जीवितं संवृत्तः ।
26) हंसो हि क्षीरमादत्ते तन्मिश्रा वर्जयत्यपः ।
27) प्रायः स्वं महिमानं क्षोभात्प्रतिपद्यते हि जनः।

10.6.3. लघुटिप्पणीः लिखत।

1) दुष्यन्तस्य विलपनं
2) सानुमती
3) मातलिः
4) चतुरिका
5) कञ्चुकी
6) विदूषकस्य वाक्पटुता
7) प्रवेशकः
8) प्रतीहारी

Dr. Venkatesh M. Giri

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ABHIJÑĀNAŚĀKUNTALAM

UNIT – 11

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UNIT – 11
ABHIJÑĀNAŚĀKUNTALAM
Textual Portion - Seventh Act

11.1 INTRODUCTION

In this unit you are going to study about the VII Act of Abhijñānaśākuntalam. This is the last Act of the drama.

In the first scene of this Act we identify the king's descent from Heaven to Hemakūṭa mountain. Gradually the King learns that Sarvadamana is his own son. Śakuntalā arrives there and reunion of Duṣyanta and Śakuntalā takes place. After this Mārīca blesses Duṣyanta, Śakuntala and Sarvadamana. Finally, with Bharatavākya the drama ends happily.

11.2. OBJECTIVES

After you have read this unit, you should be able to:-

- * List various aspects for consideration while appreciating the drama
- * Identify major events that constitute the plot structure of the drama
- * Outline the arguments to recognise the significance of the last Act of the drama
- * Establish relationships between different characters and how they participate in the reunion of Hero and Heroine of the drama.
- * Estimate the VII Act of the drama and able to understand the significance of it

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11.3 THE TEXT OF THE VII ACT OF ABHIJÑĀNAŚĀKUNTALAM

11.3.1. The Sanskrit text

सप्तमोऽङ्कः

(ततः प्रविशति आकाशयानेन रथाधिरूढो राजा मातलिश्च)

राजा – मातले, अनुष्ठितनिदेशोऽपि मघवतः सत्क्रियाविशेषाद् अनुपयुक्तमिवात्मानं समर्थये ।

मातलिः – (सस्मितम्) आयुष्मन्, उभयमप्यपरितोषम्। कुतः ;–

प्रथमोपकृतं मरुत्वतः प्रतिपत्त्या लघु मन्यते भवान् ।
गणयत्यवदानविस्मितो भवतः सोऽपि न सत्क्रियागुणान् ।।१।।

राजा – मातले, मा मैवम्। स खलु मनोरथानामप्यभूमिः विसर्जनावसरसत्कारः। मम हि दिवौकसां समक्षमर्धासनोपवेशितस्य

अन्तर्गतप्रार्थनमन्तिकस्थं जयन्तमुद्वीक्ष्य कृतस्मितेन।
आमृष्टवक्षोहरिचन्दनाङ्का मन्दारमाला हरिणा पिनद्धा।।२।।

मातलिः – किमिव नामायुष्मान् अमरेश्वरान्नार्हति! पश्य

सुखपरस्य हरेरुभयैः कृतं त्रिदिवमुद्धृतदानवकण्टकम् ।
तव शरैरधुना नतपर्वभिः पुरुषकेसरिणश्च पुरा नखैः ।।३।।

राजा – अत्र खलु शतक्रतोरेव महिमा स्तुत्यः !

सिध्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः
संभावनागुणमवेहि तमीश्वराणाम् ।
किं वाऽभविष्यदरुणस्तमसां विभेत्ता
तं चेत्सहस्रकिरणो धुरि नाकरिष्यत् ।।४।।

मातलिः – सदृशं तवैतत् (स्तोकमन्तरमतीत्य)आयुष्मन्, इतः पश्य नाकपृष्ठप्रतिष्ठितस्य सौभाग्यमात्मयशसः।

विच्छित्तिशेषैः सुरसुन्दरीणां वर्णैरमी कल्पलतांशुकेषु
विचिन्त्य गीतक्षममर्थजातं दिवौकसस्त्वच्चरितं लिखन्ति ।।५।।

राजा – मातले, असुरसंप्रहारोत्सुकेन पूर्वेद्युर्दिवमाधिरोहता मया न लक्षितः स्वर्गमार्गः। कथमस्मिन् मरूतां पथि वर्तामहे?

मातलिः – **त्रिस्रोतसं वहति यो गगनप्रतिष्ठां**
ज्योतींषि वर्तयति च प्रविभक्तरश्मिः।

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तस्य व्यपेतरजसः प्रवहस्य वायोः
मार्गो द्वितीयहरिविक्रम पूत एषः ।।६।।

राजा – मातले, अतः खलु सबाह्यान्तःकरणो ममान्तरात्मा प्रसीदति। (रथाङ्गमवलोक्य) मेघपदवीमवतीर्णौ स्वः ।

मातलिः – कथमवगम्यते?

राजा – **अयमरविवरेभ्यश्चातकैर्निष्पतद्भिः**
हरिभिरचिरभासां तेजसा चानुलिप्तैः
गतमुपरि घनानां वारिगर्भोदराणां
पिशुनयति रथस्ते सीकरक्लिन्ननेमिः ।।७।।

मातलिः – क्षणादायुष्मान् स्वाधिकारभूमौ वर्तिष्यते ।

राजा – (अधोऽवलोक्य) मातले,वेगावतरणादाश्चर्यदर्शनः संलक्ष्यते मनुष्यलोकः। तथा हि,
शैलानामवरोहतीव शिखरादुन्मज्जतां मेदिनी
पर्णाभ्यन्तरलीनतां विजहति स्कन्धोदयात्पादपाः।
सन्तानैस्तनुभावनष्टसलिला व्यक्तिं भजन्त्यापगाः
केनाप्युत्क्षिपतेव पश्य भुवनं मत्पार्श्वमानीयते ।।८।।

मातलिः – साधु दृष्टम्। (सबहुमानमवलोक्य) अहो उदाररमणीया पृथ्वी।

राजा – मातले, कतमोऽयं पूर्वापरसमुद्रावगाढः कनकरसनिस्यन्दो सान्ध्य इव मेघपरिघः सानुमानालोक्यते ?

मातलिः – एष खलु हेमकूटो नाम किंपुरुष पर्वतः तपः संसिद्धिक्षेत्रम्। पश्य –
स्वायंभुवान्मरीचेर्यः प्रबभूव प्रजापतिः।
सुरासुरगुरुः सोऽत्र सपत्नीकस्तपस्यति ।।६।।

राजा – तेन ह्यनतिक्रमणीयानि श्रेयांसि । प्रदक्षिणीकृत्य भगवन्तं गन्तुमिच्छामि ।

मातलिः – प्रथमः कल्पः ! (नाट्येनावतीर्णौ)

राजा – (सविस्मयम्)
उपोढशब्दा रथाङ्गनेमयः
प्रवर्तमानं न च दृश्यते रजः।

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अभूतलस्पर्शतयाऽनिरुद्धत
स्तवावतीर्णेऽपि रथो न लक्ष्यते ।।१०।।

मातलिः – एतावानेव शतक्रतोरायुष्मतश्च विशेषः ।

राजा – मातले, कतमस्मिन् प्रदेशे मारिचाश्रमः ?

मातलिः – (हस्तेन दर्शयन्) पश्य!

वल्मीकार्धनिमग्नमूर्तिरुरसा सन्दष्टसर्पत्वचा
कण्ठे जीर्ण लताप्रतानवलयेनात्यर्थसंपीडितः।
अंसव्यापि शकुन्तनीडनिचितं बिभ्रज्जटामण्डलं
यत्र स्थाणुरिवाचलो मुनिरसावभ्यर्कबिम्बं स्थितः ।।११।।

राजा – नमस्ते कष्टतपसे !

मातलिः – (संयतप्रग्रहं रथं कृत्वा) एतौ अदितिपरिवर्धितमन्दावृक्षं प्रजापतेराश्रमंप्रविष्टौ स्वः।

राजा – स्वर्गादधिकतरं निर्वृतिस्थानम्! अमृतह्रदमिवावगाढोऽस्मि।

मातलिः – (रथं स्थापयित्वा) अवतरत्वायुष्मान्।

राजा – (अवतीर्य) मातले, भवान् कथमिदानीम् ?

मातलिः – संयन्त्रितो मया रथः। वयमप्यवतरामः (तथा कृत्वा) इत आयुष्मन्। (परिक्रम्य) दृष्यन्तामत्रभवतामृषीणां तपोवनभूमयः।

राजा – ननु विस्मयादवलोकयामि!

प्राणानामनिलेन वृत्तिरुचिता सत्कल्पवृक्षे वने
तोये काञ्चनपद्मरेणुकपिशे धर्माभिषेकक्रिया।
ध्यानं रत्नशिलातलेषु विबुधस्त्रीसन्निधौ संयमो
यत्काङ्क्षन्ति तपोभिरन्यमुनयस्तस्मिंस्तपस्यन्त्यमी।।१२।।

मातलिः – उत्सर्पिणी खलु महतां प्रार्थना! (परिक्रम्य, आकाशे) अये वृद्धशाकल्य, किमनुतिष्ठति भगवान् मारीचः? किं ब्रवीपि– "दाक्षायण्या पतिव्रताधर्ममधिकृत्य पृष्टस्तस्यै महर्षिपत्नीसहितायै कथयति" इति ?

राजा – (कर्णं दत्वा) अये, प्रतिपाल्यावसरः खलु प्रस्तावः!

मातलिः – (राजानमवलोक्य) अस्मिन्नशोकवृक्षमूले तावदास्ताम्

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आयुष्मान् यावत्त्वामिन्द्रगुरवे निवेदयितुमन्तरान्वेषी भवामि।

राजा – यथा भवान् मन्यते ।

मातलिः – आयुष्मन्, साधयाम्यहम् । (इति निष्क्रान्तः)

राजा – (निमित्तं सूचयित्वा)

मनोरथाय नाशंसे किं बाहो स्पन्दसे वृथा ।
पूर्वावधीरितं श्रेयो दुःखं हि परिवर्तते ।।१३।।

(नेपथ्ये) मा खलु चापलं कुरु। कथं गत एवात्मनः प्रकृतिम्?

राजा – (कर्णं दत्वा) अभूमिरियमविनयस्य। को नु खल्वेष निषिध्यते? (शब्दानुसारेणावलोक्य, सविस्मयम्)अये को नु खल्वयम् अनुबध्यमानस्तपस्विनीभ्यामबालसत्त्वो बालः?

अर्धपीतस्तनं मातुरामर्दक्लिष्टकेसरम् ।
प्रक्रीडितुं सिंहशिशुंबलात्कारेण कर्षति ।।१४।।

(ततः प्रविशति यथानिर्दिष्टकर्मा तपस्विनीभ्यां बालः)

बालः – जृम्भस्व सिंह, दन्तांस्ते गणयिष्ये ।

प्रथमा – अविनीत, किं नोऽपत्यनिर्विशेषाणि सत्वानि विप्रकरोपि? हन्त! वर्धते ते संरम्भः । स्थाने खलु ऋषिजनेन सर्वदमन इति कृतनामधेयोऽसि।

राजा – किं नु खलु बालेऽस्मिन्नौरस इव पुत्रे स्निह्यति मे मनः? नूनमनपत्यता मां वत्सलयति!

द्वितीया – एषा खलु केसरिणी त्वां लङ्घयति,यद्यस्याः पुत्रकं न मुञ्चसि।

बालः – (सस्मितम्) अहो बलीयः खलु भीतोऽस्मि! (अधरं दर्शयति)

राजा – **महतस्तेजसो बीजं बालोऽयं प्रतिभाति मे।**
स्फुलिङ्गावस्थया वह्निरेधापेक्ष इव स्थितः ।।१५।।

प्रथमा – वत्स, एनं बालमृगेन्द्रं मुञ्च। अपरं ते क्रीडनकं दास्यामि।

बालः – कुत्र ? देह्येतत्।

राजा – कथं चक्रवर्तिलक्षणमप्यनेन धार्यते ? तथा ह्यस्य

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प्रलोभ्यवस्तुप्रणयप्रसारितो विभाति जालग्रथिताङ्गुलिः करः।
अलक्ष्य पत्रान्तरमिद्धरागया नवोषसा भिन्नमिवैकपङ्कजम् ॥१६॥

द्वितीया – सुव्रते, न शक्य एष वाचामात्रेण विस्मयितुम्। गच्छ त्वम्। मदीय उटजे मार्कण्डेयस्यर्षिकुमारस्य वर्णचित्रितो मृत्तिकामयूरोऽस्ति। तमुपहर।

प्रथमा – तथा। (इति निष्क्रान्ता)

बाल – अनेनैव तावत् क्रीडिष्यामि।

(इति तापसीं विलोक्य हसति)

राजा – स्पृहयामि खलु दुर्ललितायास्मै! (निःश्वस्य)

आलक्ष्यदन्तमुकुलाननिमित्तहासै–
रव्यक्तवर्णरमणीयवचः प्रवृत्तीन्।
अङ्काश्रयप्रणयिनस्तनयान्वहन्तो
धन्यास्तदङ्गरजसा मलिनीभवन्ति ॥१७॥

तापसी – भवतु। न मामयं गणयति। (पार्श्वमवलोक्य) कोऽत्र ऋषिकुमाराणाम् ? (राजानमवलोक्य) भद्रमुख, एहि तावत्। मोचय अनेन दुर्मोकहस्तग्रहेण डिम्भलीलया बाध्यमानं बालमृगेन्द्रम् ।

राजा – (उपगम्य,सस्मितम्) अयि भो महर्षिपुत्र ।

एवमाश्रमविरुद्धवृत्तिना संयमः किमिति जन्मतस्त्वया।
सत्त्वसंश्रयसुखोऽपि दूष्यते कृष्णसर्पशिशुनेव चन्दनम् ॥१८॥

तापसी – भद्रमुख, न खल्वयमृषिकुमारः ।

राजा – आकारसदृशं चेष्टितमेवास्य कथयति। स्थानप्रत्ययात्तु वयमेवं तर्किणः (यथाभ्यर्थितमनुतिष्ठन् बालस्पर्शमुपलभ्य, आत्मगतम्)

अनेन कस्यापि कुलाङ्कुरेण स्पृष्टस्य गात्रेषु सुखं ममैवम्।
कां निर्वृतिं चेतसि तस्य कुर्याद्यस्यायमङ्कात्कृतिनः प्ररूढः ॥१९॥

तापसी – (उभौ निर्वर्ण्य) आश्चर्यमाश्चर्यम् ।

राजा – आर्ये, किमिव ?

तापसी – अस्य बालकस्य तेऽपि संवादिन्याकृतिरिति विस्मिता अस्मि। अपरिचितस्यापि तेऽप्रतिलोमः संवृत्तः इति ।

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राजा – (बालकमुपलालयन्) न चेन्मुनिकुमारोयमथ कोऽस्य व्यपदेशः?

तापसी – पुरुवंशः।

राजा – (आत्मगतम्) कथमेकान्वयो मम? अतः खलु मदनुकारिणमेनमत्रभवती मन्यते। अस्त्यैतत् पौरवाणामन्त्यं कुलव्रतम्।

भवनेषु रसाधिकेषु पूर्वं
क्षितिरक्षार्थमुशन्ति ये निवासम्।
नियतैकयतिव्रतानि पश्चात्
तरुमूलानि गृहीभवन्ति तेषाम्।।२०।।

(प्रकाशम्) न पुनरात्मगत्या मानुषाणामेष विषयः।

तपसी – यथा भद्रमुखो भणति। अप्सरः संबन्धेनास्य जनन्यत्र देवगुरोस्तपोवने प्रसूता।

राजा – (आत्मगतम्) हन्त! द्वितीयमिदमाशा जननम्! (प्रकाशम्) अथ सा तत्रभवती किमाख्यस्य राजर्षेः पत्नी ?

तापसी – कस्तस्य धर्मदारपरित्यागिनो नाम सङ्कीर्तयितुं चिन्तयिष्यति?

राजा – (स्वगतम्) इयं खलु कथा मामेव लक्ष्यीकरोति। यदि तावदस्य शिशोर्मातरं नामतः पृच्छामि अथवा अनार्यः परदारव्यवहारः

(प्रविश्य मृन्मयूरहस्ता)

तापसी – सर्वदमन, शकुन्तलावण्यं प्रेक्षस्व।

वालः – (सदृष्टिक्षेपम्) कुत्र वा मम माता ?

उभे – नामसादृश्येन वञ्चितो मातृवत्सलः।

द्वितीया – वत्स अस्य मृत्तिकामयूरस्य रम्यत्वं पश्येति भणितोऽसि।

राजा – (आत्मगतम्) किं वा शकुन्तलेत्यस्य मातुराख्या? सन्ति पुनर्नामधेयसादृश्यानि। अपि नाम मृगतृष्णिकेव नाममात्रप्रस्तावो मे विषादाय कल्पते!

बालः – मातः, रोचते म एष भद्रमयूरः (इति क्रीडनकमादत्ते)

प्रथमा – (विलोक्य सोद्वेगम्) अहो। रक्षाकरण्डकमस्य मणिबन्धे न दृश्यते!

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राजा – अलमावेगेन। नन्विदमस्य सिंहशावविमर्दात्परिभ्रष्टम्।

(इत्यादातुमिच्छति)

उभे – मा खल्वेतदवलम्ब्य........................ कथं गृहीतमनेन!

(इति विस्मयादुरोनिहितहस्ते परस्परमवलोकयतः)

राजा – किमर्थं प्रतिषिद्धाः स्मः ?

प्रथमा – शृणोतु महाराजः। एषाऽपराजिता नामौषधिरस्य जातकर्मसमये भगवता मारीचेन दत्ता। एतां किल मातापितरावात्मानं च वर्जयित्वाऽपरो भूमिपतितां न गृह्णाति।

राजा – अथ गृह्णाति ?

प्रथमा – ततस्तं सर्पो भूत्वा दशति।

राजा – भवतीभ्यां कदाचिदस्याः प्रत्यक्षीकृता विक्रिया ?

उभे – अनेकशः!

राजा – (सहर्षम्, आत्मगतम्) कथमिव सम्पूर्णमपि मे मनोरथं नाभिनन्दामि! (इति बालं परिष्वजते)

द्वितीया – सुव्रते, एहि । इमं वृत्तान्तं नियमव्यापृतायै शकुन्तलायै निवेदयावः। (इति निष्क्रान्ते)

बालः – मुञ्च माम्। यावन्मातुः सकाशं गमिष्यामि।

राजा – पुत्रक मया सहैव मातरमभिनन्दिष्यसि।

बालः – मम खलु तातो दुष्यन्तः। न त्वम्।

राजा – (सस्मितम्) एष विवाद एव प्रत्याययति!

(ततः प्रविशत्येकवेणीधरा शकुन्तला)

शकुन्तला – विकारकालेऽपि प्रकृतिस्थां सर्वदमनस्यौषधिं श्रुत्वा न म आशासीदात्मनो भागधेयेषु । अथवा, यथा सानुमत्याख्यातं तथा सम्भाव्यत एतत्।

राजा – (शकुन्तलां विलोक्य) अये, सेयमत्रभवती शकुन्तला! यैषा

वसने परिधूसरे वसाना नियमक्षाममुखी धृतैकवेणिः।
अतिनिष्करुणस्य शुद्धशीला मम दीर्घं विरहव्रतं बिभर्ति।।२१।।

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शकुन्तला – (पश्चात्तापविवर्णं राजनं दृष्ट्वा) न खल्वार्यपुत्र इव। ततः क एष इदानीं कृतरक्षामङ्गलं दारकं मे गात्रसंसर्गेण दूषयति ?

बाल – (मातरमुपेत्य) मातः, एष कोऽपि पुरुषो मां पुत्र इति आलिङ्गति।

राजा – प्रिये, क्रौर्यमपि मे त्वयि प्रयुक्तमनुकूलपरिणामं संवृत्तं, यदहमिदानीं त्वया प्रत्यभिज्ञातमात्मानं पश्यामि।

शकुन्तला – (आत्मगतम्) हृदय, समाश्वसिहि! समाश्वसिहि! परित्यक्तमत्सरेणानुकम्पितास्मि दैवेन।

राजा – प्रिये!

स्मृतिभिन्नमोहतमसो दिष्ट्या प्रमुखे स्थितासि मे सुमुखि।
उपरागान्ते शशिनः समुपगता रोहिणी योगम् ।।२२।।

शकुन्तला – जयतु जयत्वार्य ....

(इत्यर्धोक्ते बाष्पकण्ठी विरमति)

राजा – सुन्दरि।

बाष्पेण प्रतिषिद्धेऽपि जयशब्दे जितं मया ।
यत्ते दृष्टमसंस्कारपाटलोष्ठपुटं मुखम्।।२३।।

बालः – मातः कः एषः ?

शकुन्तला – वत्स, ते भागधेयानि पृच्छ।

राजा – (शकुन्तलायाः पादयोः प्रणिपत्य)

सुतनु हृदयात्प्रत्यादेशव्यलीकमपैतु ते
किमपि मनसः सम्मोहो मे तदा बलवानभूत्।
प्रबलतमसामेवंप्रायाः शुभेषु हि वृत्तयः
स्रजमपि शिरस्यन्धः क्षिप्तां धुनोत्यहिशङ्कया ।।२४।।

शकुन्तला – उत्तिष्ठत्वार्यपुत्रः। नूनं मे सुचरितप्रतिबन्धकं पुराकृतं तेषु दिवसेषु परिणामाभिमुखमासीद्येन सानुक्रोशोऽप्यार्यपुत्रो मयि तथाविधः संवृत्तः। (राजोत्तिष्ठति)

शकुन्तला – अथ कथमार्यपुत्रेण स्मृतो दुःखभाग्ययं जनः ?

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राजा – उद्धृतविषादशल्यः कथयिष्यामि।

मोहान्मया सुतनु पूर्वमुपेक्षितस्ते
यो बद्धबिन्दुरधरं परिबाधमानः।
तं तावदाकुटिलपक्ष्मविलग्नमद्य
बाष्पं प्रमृज्यविगतानुशयो भवेयम् ।।२५।।

(राजा यथोक्तमनुतिष्ठति)

शकुन्तला – (नाममुद्रां दृष्ट्वा) आर्यपुत्र, इदं तदङ्गुलीयकम्!

राजा – अस्मादङ्गुलीयोपलम्भात् खलु स्मृतिरुपलब्धा!

शकुन्तला – विषमं कृतमनेन यत्तदार्यपुत्रस्य प्रत्ययकाले दुर्लभम् आसीत्।

राजा – तेन हि ऋतुसमवायचिह्नं प्रतिपद्यतां लताकुसुमम्।

शकुन्तला – नास्य विश्वसिमि। आर्यपुत्र एवैतद्धारयतु (ततः प्रविशति मातलिः)

मातलिः – (दिष्ट्या धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन च आयुष्मान् वर्धते!

राजा – अभूत्सम्पादितस्वादुफलो मे मनोरथः । मातले, न खलु विदितोऽयमाखण्डलेन वृत्तान्तः स्यात् ?

मातलिः – (सस्मितम्) किमीश्वराणां परोक्षम्? एत्वायुष्मान् भगवान् मारिचस्ते दर्शनं वितरति ।

राजा – शकुन्तले, अवलम्ब्यतां पुत्र। त्वां पुरस्कृत्य भगवन्तं द्रष्टुमिच्छामि ।

शकुन्तला – जिह्रेम्यार्यपुत्रेण सह गुरुसमीपं गन्तुम् ।

राजा – अप्याचरितव्यमभ्युदयकालेषु। एह्येहि (ततः प्रविशत्यदित्या सार्धमासनस्थो मारीचः)

मारीचः – (राजानमवलोक्य) दाक्षायणि!

पुत्रस्य ते रणशिरस्ययमग्रयायी
दुष्यन्त इत्यभिहितो भुवनस्य भर्ता।
चापेन यस्य विनिवर्तितकर्म जातं
तत्कोटिमत्कुलिशमाभरणं मघोनः ।।२६।।

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अदितिः – संभावनीयानुभावस्याकृतिः!

मातलिः – आयुष्मन्, एतौ पुत्रप्रीतिपिशुनेन चक्षुषा दिवौकसां पितरावायुष्मन्तमवलोकयतः। तावुपसर्प।

राजा – मातले!

प्राहुर्द्वादशधा स्थितस्य मुनयो यत्तेजसः कारणं
भर्तारं भुवनत्रयस्य सुषुवे यद्यज्ञभागेश्वरम्
यस्मिन्नात्मभवः परोऽपि पुरुषश्चक्रे भवायास्पदं
द्वन्द्वं दक्षमरीचिसंभवमिदं तत्स्रष्टुरेकान्तरम् ॥२७॥

मातलिः – अथ किम्?

राजा – (उपगम्य) उभाभ्यामपि वासवनियोज्यो दुष्यन्तः प्रणमति।

मारीचः – वत्से!

आखण्डलसमो भर्ता जयन्तप्रतिमः सुतः ।
आशीरन्या न ते योग्या पौलोमीसदृशी भव ॥२८॥

अदितिः – जाते, भर्तुर्बहुमता भव। अयं च दीर्घायुर्वत्सक उभयकुलनन्दनो भवतु! उपविशत।

(सर्वे प्रजापतिमभित उपविशन्ति)

मारीचः – (एकैकं निर्दिशन्) –

दिष्ट्या शकुन्तला साध्वी सदपत्यमिदं भवान् ।
श्रद्धा वित्तं विधिश्चेति त्रितयं तत्समागतम् ॥२९॥

राजा – भगवन् प्रागभिप्रेतसिद्धिः, पश्चाद्दर्शनम्। अतोऽपूर्वः खलु, वोऽनुग्रहः! कुतः,

उदेति पूर्वं कुसुमं ततः फलं घनोदयः प्राक्तदनन्तरं पयः।
निमित्तनैमित्तिकयोरयं क्रमस्तव प्रसादस्य पुरस्तु सम्पदः ॥३०॥

मातलिः – एवं विधातारः प्रसीदन्ति।

राजा – भगवन्, इमामाज्ञाकरीं वो गान्धर्वेण विवाहविधिना उपयम्य कस्यचित्कालस्य बन्धुभिरानीतां स्मृतिशैथिल्यात्प्रत्यादिशन्नपराद्धोऽस्मि तत्रभवतो युष्मत्सगोत्रस्य कण्वस्य। पश्चादङ्गुलीयकदर्शनात् ऊढपूर्वां तदू दुहितरमवगतोऽहम्। तच्चित्रमिव मे प्रतिभाति!

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यथा गजो नेति समक्षरूपे
तस्मिन्नपक्रामति संशयः स्यात्।
पदानि दृष्ट्वा तु भवेत्प्रतीति-
स्तथाविधो मे मनसो विकारः ।।३१।।

मारीचः – वत्स, अलमात्मापराधशङ्कया! संमोहोऽपि त्वयि नानुपपन्नः। श्रूयताम्।

राजा – अवहितोऽस्मि ।

मारीचः – यदैवाप्सरस्तीर्थावतरणात् प्रत्यक्षवैक्लव्यां शकुन्तलामादाय मेनका दाक्षायणीमुपगता तदैव ध्यानादवगतोऽस्मि दुर्वाससः शापादियं तपस्विनी सहधर्मचारिणी त्वया प्रत्यादिष्टा, नान्यथेति। स चायमङ्गुलीयकदर्शनावसानः।

राजा – (सोच्छ्वासम्) एष वचनीयान्मुक्तोऽस्मि।

शकुन्तला – (स्वगतम्) दिष्ट्याऽकारणप्रत्यादेशी नार्यपुत्रः। न पुनः शप्तमात्मानं स्मरामि! अथवा प्राप्तो मया स हि शापो विरहशून्यहृदयया न विदितः। अतः सखीभ्यां सन्दिष्टाऽस्मि भर्तुरङ्गुलीयकं दर्शयितव्यमिति।

मारिचः – वत्से विदितार्थासि। तदिदानीं सहधर्मचारिणां प्रति न त्वया मन्युः कार्यः। पश्य।

शापादसि प्रतिहता स्मृतिरोधरूक्षे
भर्तर्यपेततमसि प्रभुता तवैव।
छाया न मूर्च्छसि मलोपहतप्रसादे
शुद्धे तु दर्पणतले सुलभावकाशा ।।३२।।

राजा – यथाह भगवान् ।

मारीचः – वत्स, कच्चिदभिनन्दितस्त्वया विधिवदस्माभिः अनुष्ठितजातकर्मा पुत्र एष शाकुन्तलेयः?

राजा – भगवन्, अत्र खलु मे वंशप्रतिष्ठा।

(इति बालं हस्तेन गृह्णाति)

मारीचः – तथा भाविनमेनं चक्रवर्तिनमवगच्छतु भवान्। पश्य,

रथेनानुद्धातस्तिमितगतिना तीर्णजलधिः
पुरा सप्तद्वीपां जयति वसुधामप्रतिरथः।

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इहायं सत्त्वानां प्रसभदमनात्सर्वदमनः
पुनर्यास्यत्याख्यां भरत इति लोकस्य भरणात् ।।३३।।

राजा – भगवता कृतसंस्कारे सर्वमस्मिन् वयमाशास्महे!

अदितिः – भगवन्, अस्याः दुहितृमनोरथसम्पत्तेः कण्वेऽपि तावत् श्रुतविस्तारः क्रियताम्। दुहितृवत्सला मेनकेहैवोपचरन्ती तिष्ठति।

शकुन्तला – (आत्मगतम्)मनोरथ खलु मे भणितो भगवत्या!

मारीचः – तपः प्रभावात् प्रत्यक्षं सर्वमेव तत्र भवतः।

राजा – अतः खलु मम नातिक्रुद्धो मुनिः।

मारीचः – तथाप्यसौ प्रियमस्माभिः श्रावयितव्यः। कः कोऽत्र भोः?

(प्रविश्य)

शिष्यः – भगवन्, अयमस्मि।

मारीचः – गालव, इदानीमेव विहायसा गत्वा मम वचनात् तत्रभवते कण्वाय प्रियमावेदय यथा – "पुत्रवती शकुन्तला तावच्छापनिवृत्तो स्मृतिमता दृष्यन्तेन प्रतिगृहीता" इति।

शिष्यः – यदाज्ञापयति भगवान् (इति निष्क्रांतः)

मारीचः – वत्स, त्वमपि स्वापत्यदारसहितः सख्युराखण्डलस्य रथमारुह्य ते राजधानीं प्रतिष्ठस्व।

राजा – यदाज्ञापयति भगवान्।

मारीचः – अपि च

तव भवतु बिडौजाः प्राज्यवृष्टिः प्रजासु
त्वमपि विततयज्ञः स्वर्गिणः प्रीणयस्व।
युगशतपरिवर्तानेवमन्योन्यकृत्यै–
र्नयतमुभयलोकानुग्रहश्लाघनीयैः ।।३४।।

राजा – भगवन्, यथाशक्ति श्रेयसे यतिष्ये ।

मारीचः – वत्स किं न भूयः प्रियमुपहरामि।

राजा – अतः परमपि प्रियमस्ति? यदिह भगवान् प्रियं कर्तुमिच्छति तर्हीदमस्तु।

(भरतवाक्यम्)

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प्रवर्ततां प्रकृतिहिताय पार्थिवः
सरस्वती श्रुतिमहती महीयताम् ।
ममापि च क्षपयतु नीललोहितः
पुनर्भवं परिगतशक्तिरात्मभूः ।।३५।।

(इति निष्क्रान्ताः सर्वे)

इति सप्तमोऽङ्कः

11.4. TRANSLATION OF THE VII ACT

(Then enter by the aerial path the King mounted on a chariot and Mātalī)

KING – Mātalī, although I have carried out the commission of Indra, I consider myself as of little service to him, in view of the great honour Indra has done to me.

MĀTALĪ – (With a smile) Long–lived sir, both of you are not satisfied. For,

You consider that the obligation done by you earlier is slight in view of the honour done by Indra. He too, astonished at your heroism, does not consider the special treatment (as sufficient). (1)

KING – No, do not say so. That honour at the time of parting was far beyond the scope of even imagination . For, in the presence of the gods, seating me on his own throne beside him, and

Smiling, on looking at Jayanta who

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was standing by and who was longing inwardly for (a similar honour). Indra fastened (around my neck) the Mandāra garland marked by the sandal paste of his chest, which it had rubbed off. (2)

MĀTALĪ – What indeed is there that your honour does not deserve to have from the king of gods ?

Prace – *loving Indra's heaven was freed of the thorn of demons, by the two (weapons), namely, the claws of the Man– lion formerly, and your arrows with planed off joints, today. (3)*

KING – In this too, Indra's greatness alone is to be praised.

If servants succeed in great enterprises, know that it is all the effect of the regard of the masters. Could Aruṇa be the dispeller of darkness if the thousand – rayed Sun had not placed him on his fore – front ? (4)

MĀTALĪ – It is quite worthy of you. (Passing a little distance) Behold here, long – lived sir, the glory of your name established in the regions of heaven.

With the colours left over after the decorations of the heavenly nymphs, gods here write your deeds on the canvas yielded by the Kalpa – tree,

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having thought out a composition full of sense and suited to singing. (5)

KING – Mātalī, while mounting the sky yesterday, I did not observe the heavenly path in my eagerness to fight with the demons. (Tell me) in which path of the winds are we?

MĀTALĪ – *This is the path of the wind Pravaha, which is free from the dust of passion, which bears the three – streamed river, the glory of heaven, which, distributing the rays, sets, the planets into motion, and which is sanctified by the second stride of Hari. (6)*

KING – Mātalī, that is why my inner soul is refreshed with its inner and outer senses. (Looking at the wheel) We have descended into the region of the clouds.

MĀTALĪ – How is it perceived ?

KING – *By the cātakas flitting through the interstices of the spokes of the wheels and by the horses laved with the flash of lightening, your chariot with the rims of its wheels moistened with rain drops indicates the path over the clouds that are pregnant with water. (7)*

MĀTALĪ – In a moment you will be in the land you govern.

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KING – (Looking down) Mātalī, on account of our rapid descent, the world of men presents a wonderful sight. For,

The earth looks as though it were descending from the peaks of the uprising mountains; the trees leave off the state of being concealed by the leaves as their trunks are visible;the rivers, whose water was invisible because of their faint appearance, now become manifest with their smaller streams; and behold! the world looks as though it is being brought near me by some one throwing it upwards. (8)

MĀTALĪ – Well observed! (Looking down with awe) How great the loveliness of the earth!

KING – Mātalī, what mountain is this, appearing at sunset like a rampart of clouds dripping liquid gold, its flanks plunging into the eastern and western oceans ?

MĀTALĪ – Long – lived sir, this is called Hemakūṭa, a mountain belonging to the Kimpuruṣa region, and the famous land for the acquisition of success in the practice of penances. See–

That Creator, who is the father of gods and demons, and who is the

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son of Marīci, the offspring of the Self-born, practises here austerities with his wife. (9)

KING – Such happy chances should not be neglected. I wish to proceed further, only after humbly circumamulating the holy sage.

MĀTALĪ – An excellent thought! (They gesticulate descent)

KING – *(With astonishment) The rims of the wheels produce no sound nor does dust appear to rise; and though brought down, your chariot does not seem to be so, as it does not jolt, not coming in contact with the surface of the earth. (10)*

MĀTALĪ – This is all the difference between yourself (of long life) and Indra!

KING – Mātalī, in what part is the hermitage of Marīca?

MĀTALĪ – (Pointing) See! (It is there)

Where the hermit, immovable like the trunk of tree, stands facing the Sun's orb, with his body half burried in an ant-hill and with his chest covered by serpent's sloughts adhering to it; in the throat, he is pressed hard by a coil of the withering tendrils of creepers and is bearing a circular mat of hair thickly

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filled with bird's nests and spreading over his shoulders. (11)

KING – A bow to him of hard penance.

MĀTALĪ – (Drawing in the reins of teh chariot) Here, we have entered the Creator's hermitae which has Mandāra trees reared by Aditi.

KING – (This is) a place that gives deeper contentment than heaven. I feel plunged in a pool of nectar.

MĀTALĪ – (Stopping the chariot) May the long–lived king alight.

KING – (Alighting) But, how about (you) now?

MĀTALĪ – I have stopped the chariot. I too will get down. (Doing so) This way, your honour. (Walking about) You can behold the penance grounds of the holy sages.

KING – Indeed, with amazement I am beholding them.

Necessary maintenance of life on mere air in a grove abounding in desire – yiedling trees, performance of religious ablutions in a water tawny with the pollen of gold lotuses, mecıtation on the surface of precious stones, ascetic restraint even in the presence of celestial damsels; – in the midst of these

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which other sages long to attain by penance, these sages practise austerities. (12)

MĀTALĪ – High–soaring, indeed, is the aspiration of the great; (Walks about and (speaks) in to the air) O Aged Sakalya, how is the venerable Marīca occupied ? – What ? Do you say that being questioned by Dākṣayaṇī, he is explaining the duties of a devoted wife to her who is (listening to him) along with the wives of the great sages ?

KING – Oh! The subject is such that I should wait it is concluded.

MĀTALĪ – (Looking at the king) Your honour will please remain for a while here, at the foot of this Aśoka tree, while I shall find out an opportunity to announce you to Indra's father.

KING – As you consider fit.

MĀTALĪ – Long-lived sir, I take leave.

(Exit)

KING – (Indicating an omen) *I hope not (to attain) for what I long; but, O my arm, why do you thro in vain? For, a blessing once repudiated changes into pain (or, hardly returns). (13)*

(Behind the curtain)

Don't don't act rashly. How now? He

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has already assumed his nature!

KING – (Listening) This is not the place for rudeness. Who, indeed, is being forbidden thus ? (Looking in the direction of the voice; in surprise) Oh! who is this child, – but not a child in strength, – being closely followed by the two hermit ladies?

For the purpose of playing, he is forcibly dragging away from its mother a lion's–cub which has half–sucked the dug and has its mane dishevelled on account of rough handling. (14)

(Then enters with two hermit women a boy occupied as stated)

BOY – Yawn, O lion, I shall count your teeth.

FIRST WOMAN – You naughty fellow, why do you disturb our animals which are as dear to us as our own offspring? My goodness! your rudeness is increasing. Deservedly indeed, you are named Sarvadamana (All controller) by the hermits.

KING – Why is it that my mind feels an affection for this boy, as for my own son? Certainlv my childlessness moves me with a fatherly affection.

SECOND WOMAN – This lioness will surely spring at you as you do not let go her cub.

BOY – (With a smile) Ho! I am mightly

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frightened! (Extends his lower lip)

KING – *This boy appears to me be the seed of some great power (lustre), being like fire in the state of a spark waiting for fuel (to blaze up) (15)*

FIRST WOMAN – My boy, let go this little lion. I will give you some other play–thing.

BOY – Where is it? Give me that. (Stretches out his hand)

KING – How is it, he bears imperial marks! For, –

His hand stretched out through love for the object attracting him, with its fingers connected like a web, appears like a solitary lotus blooming early dawn which is of glowing redness, and having the intervals between the petals imperceptible. (16)

SECOND WOMAN – Suvrata, it is not possible to stop him by mere words. Go; there is in my cottage a clay peacock painted with colours, belonging to Mārkāndeya, the hermit boy. Get it for him.

FIRST WOMAN – Yes

(Exit)

BOY – In the mean–while I shall play with this (lion)

(Laughs seeing the hermit woman)

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KING – I really like this naughty boy. (Sighing)

Blessed are they who are soiled by the dust on the limbs of their sons whom they bear up as they seek to sit on their lap, whose sons' bud – like teeth become slightly visible in causeless smiles, and whose endeavours to speak are charming because of the indistinct utterance of the syllables. (17)

HERMIT WOMAN – Well. He does not care for me. (Looking to her side) Which of the hermit boys is here ? (Seeing the king) Good sir, please come here. Free this young lion which is being teased by this boy in his childish play, with a grasp of his hand difficult to loosen.

KING – (Approaching, with a smile) O son of the great sage!

With a behaviour contrary to the hermitage by your very birth, why do you pollute discipline just as a black snake pollutes the sandal tree even when it is agreeable by its being a shelter to animals ? (18)

HERMIT WOMAN – Good sir, he is not the son of a sage.

KING – The very behaviour of his, corresponding to the form, declares

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that. I had to think so because of the place (viz. hermitage). (Doing as required and feeling the touch of the boy, to himself)

Such is the joy to the limbs of mine touched by this scion of the family of a stranger! Then, what measureless happiness would he give to the mind of that fortunate person on whose lap he has grown ? (19)

HERMIT WOMAN – (Observing both of them) Wonderful; Wonderful;

KING – Noble lady, what is that ?

HERMIT WOMAN – I am surprised that even your form is the same as that of this boy; and that he is not cross with you, though a stranger.

KING – (Caressing the boy) If he is not the son of a sage, what then is his family name.

HERMIT WOMAN – The Puru family.

KING – (To himself) How ? He is then of the same family as mine. That is indeed why this lady thinks that the resembles me. There is this, as the last family – vow of the descendants of Puru.

To them who first choose to reside in palaces rich in pleasure in order to protect the earth, the grounds at

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the foot of the trees where the sole vow of asceticism is practised will afterwards become homes. (20)

(Aloud) But, this is not a land which human beings can reach merely by their owncourse.

HERMIT WOMAN – Just as your honour says. By reason of her connection with a nympth, this boy's mother was delivered of a child here, in the hermitage of the father of the gods.

KING – (To himself) Ah ! Here is another ground to hope; (Aloud) And, the wife of a royal sage of what name is her ladyship ?

HERMIT WOMAN – Who will think of uttering the name of him who abandoned his lawful wife?

KING – (To himself) Really, this story points to myself. Suppose, I ask the name of this boy's mother ? – May, any talk about the wife of another is not right.

(Entering with the clay pea–cock in hand)

HERMIT WOMAN – Sarvadamana, look at the beauty of this bird – (ŚAKUNTALĀ LĀVAṆYAM)

BOY – (Casting a look) where is my mother?

BOTH – Fond of his mother, he is deceived by the similarity of the names.

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SECOND WOMAN – My boy, you were asked to see the beauty of this clay pea–cock.

KING – (To himself) Is it that his mother's name is Śakuntalā ? But again, resemblances in names do exist. So, will the mention of the mere name be only for by disappointment, like a mirage?

BOY – Mother, I like this good pea–cook. (Takes the toy)

FIRST WOMAN – (Looking, in confusion) The amulet is not to be seen on his wrist;

KING – Do not be uneasy. Here, it has fallen down on account of his struggle with the lion's whelp.

(Desires to take it up)

BOTH – No, no ; don't touch it. How ? He has taken it up! (In astonishment placing their hands on their breasts, they both look at each other)

KING – Why was I prevented ?

FIRST WOMAN – May your Majesty hear. This herb named Aparajita was given (him) by the revered Mārīca at the time of his Jātakarma (i.e., the natal rite). It is said that none but his parents and his own self will (be able to) take it up, when it falls on the ground.

KING – If one (stranger) were to take (it)?

FIRST WOMAN – Then it will bite him becoming a serpent.

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KING – At any time, was such a transformation witnessed by your lady–ships?

BOTH – Many a time.

KING – (With joy; to himself) How then, shall I not rejoice even when my desire is fulfilled? (Embraces the boy)

SECOND WOMAN – Suvrata, come on. Let us report this matter to Śakuntalā absorbed in the observance of her vows.

(Exeunt ambo)

BOY – Leave me that I may go to (my) mother.

KING – Dear son, you will felicitate your mother along with me.

BOY – My father is indeed Duṣyanta, not you.

KING – (With a smile) This controversy alone convinces.

(Then enters Śakuntalā with a single braid of hair)

ŚAKUNTALĀ – On hearing that Sarvadamana's herb was retaining its own nature,even at a time when it had to change (into a serpent). I did not trust my good fortune. Or, as Sānumati had said, this is quite likely.

KING – *(Seeing Śakuntalā) Oh! This is her ladyship Śakuntalā, who, vows and with a single braid of hair, observes,*

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being of a pure conduct, a long vow of separation from me, a very ruthless man. (21)

ŚAKUNTALĀ – (Seeing the king pale with remorse) He does not really look like my husband, Then, who is this man, now polluting my child protected by the auspicious amulet, with the contact of his body?

BOY – (Approaching his mother) Mother, this some one embraces me. calling me his son.

KING – My dear, even cruely shown to you by me, has come to a favourable end, as I now find myself recognised by you.

ŚAKUNTALĀ – (To herself) O my heart; Be comforted, be comforted; I am treated with compassion by fate which has now set aside spite. This is indeed my husband!

KING – My beloved!

Fortunately you stand before me the darkness of whose forgetfulness has been dispelled by recollection ; O sweet faced lady! at the end of the eclipse, Rohiṇī has been united with Moon. (22)

ŚAKUNTALĀ – Victory to my .... !

(Stops in the middle, choking her voice)

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KING – Lovely one,

Even though (your utterance of) the word 'Victory' has been impeded by tears, I have gained victory, in as much as I have seen your face with lips pale–red, they being destitute of decoration. (23)

BOY – Mother, who is this person?

ŚAKUNTALĀ – Ask your fortune, my child!

KING – *(Falling at Śakuntalā's feet) Fair lady. let the unpleasant recollection of my repudiation pass away from your heart; for some unknown cause, the delusion of my mind was then mighty; the attitudes towards auspicious things of those in whom the darkness of delusion is powerful, are mostly of this kind; the blind man spurns even a garland of flowers thrown on his head, fearing it to be a snake! (24)*

ŚAKUNTALĀ – Rise, my lord ! Indeed, in those days, my action of a former life obstructing my well–being was to bear fruit, because of which, my lord, though compassionate (by nature), became such towards me. (the king rises)

ŚAKUNTALĀ – And how did my lord come to remember this wretched person?

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KING – With the dart of grief pulled out (now), I shall tell you.

Fair one ! let me be free of remorse to–day, having first wiped off that tear–drop which is clinging to the slightly curved eyelash, thus oppressing your lower lip, and which (tear–drop) was formerly disregarded by me through delusion. (25) (does as stated)

ŚAKUNTALĀ – (Seeing the signet ring) my lord, this is that ring!

KING – Yes, In fact, it was on regaining this ring that I had the recollection.

ŚAKUNTALĀ – It did much harm in that it was not to be found at the time of convincing my lord.

KING – So, let the creeper bear flower which is the mark of (its) union with the (spring) season.

ŚAKUNTALĀ – I do not trust it. Let my lord wear it himself.

(Then enters Mātalī)

MĀTALĪ – I congratulate the long–lived one upon his union with his lawful wife and upon his seeing the (sweet) face of his son!

KING – My desire has had a sweet fruit. Mātalī, perhaps this matter was unknown to Indra?

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MĀTALĪ – (With a smile) What thing is not within the perception of the gods ? Come along, long-lived sir. The divine Mārīca grants you an interview.

KING – Śakuntalā, take up the son. With you before me, I wish to see his reverence.

ŚAKUNTALĀ – I feel shy to go near the elders, along with my lord.

KING – But this has to be observed on occasions of prosperity. Come, come along. (All walk on)

(Then enters Mārīca sitting on a seat with Aditi)

MĀRĪCA – (Looking at the king) Dākṣāyaṇī.

This is that supporter of the world. called Duṣyanta, who goes foremost in your son's battles and whose bow makes Indra's sharp–edged thunder – bolt a mere ornament to him, its office having been performed. (26)

ADITI – His appearance is such that his valour can be inferred from it.

MĀTALĪ – Long lived one, here the parents of the gods are looking upon you, with a glance betraying parental love. Approach them.

KING – Mātalī,

This is that pair, born of Dakṣa and Mārīci, removed from the Creator by

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a single progenitor, which (pair) the sages declare to be the cause of that power which subsists in twelve forms, which gave birth to the lord of the three worlds who is the chief partaker of the sacrificial offering, and which even the self-born supreme being made the place of his birth. (27)

MĀTALĪ – Indeed.

KING – (Going near) Duṣyanta, the servant of Indra salutes you both.

MĀRĪCA – My son, protect the earth long!

ADITI – Be an invincible hero, my son!

(Then Śakuntalā and her son prostrate at their feet)

MĀRĪCA – My daughter!

Your husband equals Indra and your son is like Jayanta; no other blessing is suited for you ; (hence) may you be like Paulomī (Indra's wife)! (28)

ADITI – Child, be highly esteemed to your husband. And may this dear boy of long life be the giver of joy to both of the families of his parents. Be seated.

(All sit near the Prajāpati)

MĀRĪCA – *(Pointing to each) Fortunately, virtuous Śakuntalā, this noble boy and yourself, – a trinity of faith.*

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fortune and Dictum, has come together. (29)

KING – Divine one, first came the fulfilment of desires and only afterwards, your sight; therefore your favour is unprecedented. For, (generally) –

The flower comes first and then the fruit; the appearance of the clouds is earlier and after that is the rain. This is the order of cause and effect. But prosperity has come to me in advance of your favour. (30)

MĀTALĪ – That is how Creators confer their favours!

KING – Holy one, having married this lady who has been carrying out your orders, by the Gāndharva form of marriage, but rejecting her when after sometime she was brought to me by her relatives as my memory had failed, I have offended the revered Kaṇva, your Kinsman. Afterwards when I saw the ring, I perceived that his daughter had been married by me, before. This looks very strange to me.

Just as (one should think) 'this is not an elephant' when its very form is visible, then when it moves away, there be a doubt, and afterwards, on seeing its footprints, there come the

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belief (that it is really an elephant). – so also was the delusion of my mind; (31)

MĀRĪCA – My son, don't have any thought of your fault. Even that delusion is not inexplicable in you. Listen.

KING – I am all attention

MĀRĪCA – At that very time when Menakā descending to the Apsarstīrtha received Śakuntalā distressed at her repudiation and came to Dākṣayaṇī, I knew by my divine insight that it was by Durvāsa's curse and not by anything else that this poor girl, your companion in religious duties, was rejected by you. And thus has been its end at the sight of the ring.

KING – (With a sigh) Now, I am free from blame ;

ŚAKUNTALĀ – (To herself) I am glad that my husband did not repudiate me without cause. But I do not remember to have been cursed. Or rather, the curse incurred by me was not heard by me probably in my absent–mindedness due to separation. Hence, indeed, I was particularly instructed by my two friends to show the ring to my husband!

MĀRĪCA – My daughter, you have known the facts. You should have no resentment against your husband, See–

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You were rejected on account of the curse; you alone have supreme control over your husband who was cruel then as his remembrance was screened, but whose darkness is now gone; a reflection does not appear on the surface of the mirror is clean, it finds easy scope.

KING – Just at the divine one says.

MĀRĪCA – My son, have you greeted this son whom Śakuntalā has borne (you) and whose birth– rite has been performed by me duly ?

KING – Divine one, in him, indeed, the permanence of my family lies. (Holds the boy by his hand).

MĀRĪCA – Also, you may know him to be the future emperor. See–

Having crossed the ocean in a chariot of steady course without joltings, he, having no rivals, will surely conquer the seven islands of the earth; here he is called Sarvadamana as he perforce tames all beasts; (but hereafter), he will attain the name Bharata (i.e., supporter) as he will support the (whole) world. (33)

KING – I anticipate everything in him whose (brith) rites have been performed by your holiness.

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ADITI – Your holiness, let Kaṇva also be informed of this fulfilment of the desires of his daugther. Menakā. fond of her daughter, is going to stay here attending on me.

ŚAKUNTALĀ – (To herself) My own wish has been expressed by the holy lady in fact.

MĀRĪCA – By his divine insight, everything is known to the revered Kaṇva.

KING – That is why, indeed, the sage was not angry upon me!

MĀRĪCA – Yet, he should hear from us the pleasant tidings. Who is (waiting) there?

(Entering) PUPIL – Here I am, divine one!

MĀRĪCA – Gālava, go immediately by the sky and convey to his reverence Kaṇva in my words the pleasant tidings that the curse having come to an end. Śakuntalā, together with her child, has been accepted by Duṣyanta who has regained his memory about her.

PUPIL – As your Holiness commands. (Exit)

MĀRĪCA – My son, you too, with your child and wife, mount the chariot of Indra, your friend, and set out for your capital.

KING – As your Holiness commands.

MĀRĪCA – Moreover,

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May Indra send abundant rain to your subjects; you too please the denizens of heaven, performing sacrifices. Thus by mutual aid, praise–worthy on account of the favours bestowed on both the worlds. may both of your pass through the revolutions of hundreds of Ages! (34)

KING – Holy one, I shall try my best for good.

MĀRĪCA – My son, what further favour shall I bestow on you ?

KING – Is there anything more desirable than this? Yet, if your Holiness desires to do a favour, may this (prayer) be fulfilled.

(Bharatavākya – VALEDICTION)

May the king strive for the welfare of his subjects! May the speech of those eminent for their lore be honoured! and may the self–born Śiva, with his powers diffused around him, put an end to my rebirth; (35)

(Exeunt omnes)

END OF THE SEVENTH ACT

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11.5. KEY WORDS

आकाशयान	– The aerial path यान also means (the heavenly path) a 'conveyance'
सत्क्रियाविशेषात्	– Extraordinary reception
अनुपयुक्तम्	– i.e. अयोग्यम् Unworthy; not deserving
प्रतिपत्ति	– honour, respect
अवदान	– a bright deed; an act of heroism
प्रथमोपकृतं	– The previous obligation
अवदानविस्मितः	– Amazed at (your) heroic deed
अभूमिः	– not the fit place for..
अर्धासनोपविशति	– seated on half of the throne of Indra (sharing the throne with Indra). This was supposed to be a very high mark of honour for the mortals and many even in the Durbar of Indra craved for it.
जयन्तः	– the son of Indra
अन्तर्गतप्रार्थनम्	– who was inwardly longing
आमृष्ट	– rubbed.
त्रिदिवं	– the heaven
पिनद्धा	– Fastened
संभावना	– thinking well
गीतक्षम	– adapted to, fit for music
पूर्वेद्युः	– On the previous day
मरुतां पथि	– In the course of the wind
द्वितीयहरिविक्रम	– The second planting of the foot or stride of Viṣṇu.
सबाह्यान्तःकरण	– with the external and internal senses
चातकैः	– The chātaka is a king of birds supposed never to be able to drink the water found on the surface of earth. It is

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therefore often represented as flying to the clouds to pick up the rain drops.

अरविवरेभ्यः	– Through the interstices of spokes
हरिभिः	– Names of Indra's horses
स्वाधिकारभूमौ	– In the land within (your) jurisdiction
आश्चर्यदर्शनः	– curious to behold
उन्मज्जताम्	– Rising upwards
स्कन्धोदयः	– Because of the rise of trunks
व्यक्ति	– manifestation
उत्क्षिपता	– By one throwing up
पूर्वापरसमुद्रावगाढा	– Plunging, merging in the eastern and western seas
परिघः	– A bar
हेमकूट	– 'the golden peaked' one of the sacred mountains among the Himālaya chain
किंपुरुषाः –	
कुत्सिताः पुरुषाः	– They are the servants of Kubera; they are so called because they having the body of a man and the head of a horse.
प्रजापति	– Lord of the creation
प्रथम कल्पः	– first i.e., best, noble, thought
संयन्तितः	– well secured
संयमः	– restraint of the passion
कांचनपद्म	– lotuses of a golden hue
अन्तरान्वेषी	– the seeker of opportunity
संरम्भ	– impetuosity
एधोपेक्षः	– waiting for fuel (to blaze up)
नवोषसा	– by the early dawn

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आमर्द	– rough handling
अपत्यनिर्विशेष	– Not different from children
प्रलोभ्यवस्तु	– Desired or coveted object
सत्वसंक्षयसुखः	– (Forberance) that takes delight in giving protection to all animals
अप्रतिलोमः	– Not averse to ; willing to remain with you
रसाधिकेषु	– abounding in pleasure of senses
सुधासितेषु	– white owing to chunam
आत्मगत्या	– by their own means
नाममात्रप्रस्तावः	– mere mention of the name
जातकर्म	– the natual ceremony
व्यलीक	– an unpleasant or painful feeling
समवाय	– union with
अनुकूलपरिणामम्	– Taking a favourable turn
मोहतमस्	– Darkness in the form of delusion
उपराग	– Eclipse
अनुशय	– remorse
बाष्पबिन्दु	– The teardrop
यज्ञभागेश्वरम्	– The lord of a share in sacrifice.
विधातारः	– Creators
कस्यचित् कालस्य	– After sometime.
पुरा जयति	– will conquer
पौलोमी	– शची wife of Indra.
परिवर्त	– Cycles; revolutions.
तीर्णजलधिः	– The power to drive their chariot - oversea or mountain.
आशास्महे	– we expect

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भरतवाक्यम् – The closing stanza of the drama containing blessings to all. (For detail see unit-2).

सरस्वती – The goddess of Learning and Speech.

नीललोहितः – an epithet of Śiva; blue & red.

पुनर्भव – rebirth, the act of being born and reborn.

11.6 SELF-CHECK QUESTIONS

11.6.1. विस्तरेणोत्तरं लिखत।

1) सप्तमोऽङ्कस्य वैशिष्ट्यं विशदयत।
2) सप्तमोङ्कस्य प्राशस्त्यं विवृणुत।
3) सप्तमोऽङ्के विद्यमानानां श्लोकानां सानुवादं विवृणुत।
4) 'उपमा कालिदासस्य' इति सूक्तिं सोदाहरणेन विवृणुत।
5) कालिदासस्य प्रकृतिवर्णनचातुर्यं सोदाहरणं विशदयत।
6) शकुन्तला-दुष्यन्तयोः पुनस्समागमः कथम् अभूत् इति विवृणुत।

11.6.2 ससंदर्भं अर्थं विवृणुत

1) किमिव नामायुष्मानमरेश्वरान्नार्हति।
2) सिध्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः सम्भावनागुणमवेहि तमीश्वराणाम्।
3) किंवाभविष्यदरुणस्तमसां विभेत्ता तं चेत्सहस्रकिरणो धुरि नाकरिष्यत्।
4) अहो उदार रमणीया पृथिवी ।
5) आयुष्मन्, एष खलु हेमकूटो नाम किं पुरुषपर्वतस्तपः संसिद्धक्षेत्रम्।
6) तेन ह्यनतिक्रमणीयानि श्रेयांसि।

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7) पूर्वावधीरितं श्रेयो दुःखं हि परिवर्तते ।

8) अभूमिरियमविनयस्य ।

9) स्थाने खलु ऋषिजनेन सर्वदमन इति कृतनामधेयोऽसि।

10) अहो बलीयः खलु भीतोऽस्मि।

11) कथं चक्रवर्तिलक्षणमप्यनेन धार्यते।

12) धन्यास्तदङ्गरजसा मलिनीभवन्ति।

13) प्रबलतमसामेवं प्रायाः शुभेषु प्रवृत्तयः स्त्रजमपि शिरस्यन्धः क्षिप्तं धुनोत्यहिशङ्कया।

14) आशीरन्या न ते योग्या पौलोमी सदृशी भव ।

15) श्रद्धा वित्तं विधिश्चेति त्रितयं तत्समभागतम् ।

16) छाया न मूर्छति मलोपहतप्रसादे शुद्धे तु दर्पणतले सुलभावकाशा।

17) प्रवर्ततां प्रकृतिहिताय पार्थिवः ।

18) सरस्वती श्रुतिमहती महीयताम् ।

19) पुनर्भवं परिगतशक्तिरात्मभूः ।

11.6.3. लघु टिप्पणीः लिखत।

1) मारीचः 2) सर्वदमनः 3) तापसौ 4) हेमकूटः 5) दुष्यन्तस्य आकाशप्रयाणम् 6) दुष्यन्त–शकुन्तलयोः समागमः 7) मातलिः 8) भरतवाक्यम् 9) मारीचाश्रमः 10) आश्रमप्रसङ्गः

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CRITICAL APPRECIATION

UNIT - 12

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UNIT - 12
ABHIJÑĀNAŚĀKUNTALAM
CRITICAL APPRECIATION

12.1. INTRODUCTION

Dear Student,

You have already read the great Sanskrit drama – Abhijñānaśākuntalam from the first Act to the Seventh Act. In this last unit let us appreciate and comment the drama, Act by Act which have made Abhijñānaśākuntalam, as one of the greatest dramas of the world. Each one of the Seven Acts of the play is taken up independently under a relevant heading that could roughly cover the theme of the particular Act. Added to this, we will try to establish the relationships between different characters and their participation in the drama. Thus, this unit will help you to understand Kālidāsa thoroughly.

12.2. OBJECTIVES

At the end of working through this unit you should be able to

* Formulate your assessement of the major and minor characters of the drama
* Analyse and critically appreciate the Acts of the drama
* Explain the significance of each Acts in the drama
* Prepare detailed and brief character sketches.

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12.3. CRITICAL APPRECIATION

12.3.1. PHYSICAL ATTRACTION AND PARTING

The opening scene of Śākuntalā is full of glamour and youthful excesses, though it is actually laid in the peaceful surroundings of a penance-grove. But youth could transgress anything, and penance is no exception; when nature becomes its companion as it is in the beginning of the Śākuntalā, youth perhaps, knows no bounds. Duṣyanta's entry into the hermit grove is highly dramatic; he is drawn towards the hermitage by a frisking deer, as the Sūtradhāra's mind is drawn by the revishing melody of the music of the actress in the Prologue. The tranquility of the sacred hermit-grove is very well suggested by the reference to a few relevant aspects of hermit life; there are the grains of wild rice fallen from the openings of the hollow-trunks filled with parrots, fawns are moving about freely and the paths of reservoirs are marked with lines by the drippings from fringes of bark-garments. Duṣyanta himself takes off his ornaments, because he wants to enter the hermitage with humble habiliments.

Śakuntalā's matchless beauty amazes the king. The presence of such a damsel in a place where one could least expect her rouses his curiosity, and before knowing who she was, he yearns for her; but has doubts regarding prospects and propriety. His vascillating mind is convinced about the correctness of its desire to woo her on the ground that the promptings of the heart are to the good an authoritative guide in doubtful matters.

Duṣyanta's appearance before Śakuntalā and her two friends is so managed as no impression of his being an

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intruder is created. The incident of the bee harassing Sakuntala, her shouting for help and Duṣyanta walking in – this sequence makes the whole scene look quite natural.

Kālidāsa's ardent love of nature can be seen in the first act itself. The trees in the hermitage are said to have been dearer to Kaṇva than Śakuntala herself, because she who is soft like a Navamālikā creeper is appointed by Kaṇva to fill their basins. The Kesara tree bids Śakuntalā hasten as it were towards her with its fingers of leaves gently shaken by the wind and Śakuntalā herself, while she stood by the side of the Kesara, looked like a creeper entwining the tree. The Navamālikā, named as Vanajyotsnā (Sylvan Light) by Śakuntalā is the self elected bride of the mango tree; they are married during a charming season. Śakuntalā too is expected to be united with a suitable bride–groom like the creeper Navamālikā with the Sahakārā, the mango tree. In all these instances, a harmony is conceived to exist between man and nature, sometimes through an extreme personification of nature.

It is significant that the seed of natural love between Duṣyanta and Śakuntalā is sown in the first act itself. The unsophisticated daughter of Kaṇva struggles between bashfulness and strong self – expression. In the indescribable change of mind which Śakuntalā undergoes at the sight of Duṣyanta, the mysterious nature of the effect of love is suggested. Love could exercise its way in spite of circumstances that are not conducive to its birth. Śakuntalā's lurking innocence is overpowered by the outburst of passion; hence her remark, "How is it that at the sight of this person, I feel an emotion not consistent with a penance–grove? (किं नु खलु इमं प्रेक्ष्य तपोवन विरोधिनो विकारस्य गमनीयास्मि संवृत्ता?)

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It is significant that mutual attraction between Śakuntalā and Duṣyanta is born not long after they meet each other. Of course, physical charm plays its part here, but both of them are eager to verify the propriety of their impulsive behaviour and thus guard themselves against passion verging on blindness. Whether the verification clears the path or not, it gives Duṣyanta enough time to develop the conviction that Śakuntalā could undoubtedly be wooed by kṣatriya; and at the same time, enables Śakuntalā to preserve her modesty and dignity.

It may be assumed that the king reveals his identity to Śakuntalā and her two friends through the signet–ring. Of course, he came to know enough of Śakuntalā to consider her and himself as worthy partners in a marriage that should have had the sanction of authority. Each knows the other, and in such mutual knowledge lay the rise of the keenness for union.

The havoc caused by the roaming elephant towards the end of the first act may be deemed symbolic of the tranquility of the sacred–grove being disturbed by visit like that of Duṣyanta with unforeseen consequences. However, this incident serves as an effective means to withdraw Duṣyanta from the hermitage of Kaṇva. Duṣyanta is obliged to go though leaving Śakuntalā is painful to him. He cannot divert his mind from her. His body moves, but heart, runs back, like the silken cloth of a banner carried against the wind.

To sum up, the unity between man and nature is well conveived and appropriately expressed in the first act. Here, physical beauty is depicted with skill and dignity and its inpingement on human minds is exemplified by

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Duṣyanta and Śakuntalā who, under its influence yearn for each other, and there is union between them. This beauty is served by an uncontrollable passion, but in the long run, passion cools down and beauty surviving its physical paraphernalia acquires in the end the enduring value of pure love.

12.3.2 RECOLLECTION AND OPPORTUNITY

Now Duṣyanta's state of mind is revealed after he returned from the hermitage. Of course, his darling is not easily attainable; yet his heart assumes confidence by the manner in which Śakuntalā seemed affected. At the same time Duṣyanta feels he is beguiled, because he is conscious that he judges the state of his beloved's feeling by his own desires, as can be seen in his statement; "Ah,. how does a lover discover his own everywhere !" (कामी स्वताम् पश्यति) "Duṣyanta is extremely eager to describe to his friend the Vidūṣaka, Śakuntalā's beauty and his meeting with her. To, him Śakuntalā was first delineated in a picture and then endowed with life or perhaps she was 'moulded in the creator's mind from an assemblage of all lovely forms."Here is an" immaculate beauty which is like a flower not yet smelt, a delicate shoot not torn by the nails, an unperforated diamond; or fresh honey whose sweetness is yet untasted, or the full rewards of meritorious deeds. (अनाघ्रातं पुष्पं —————— —— अनाविद्धं रत्नम् etc). Modesty, Duṣyanta tells his friend, put a check on her love which hence could neither be fully displayed nor yet wholly concealed. But he is sure that at the time of mutual parting, she did reveal her feelings towards him. These speculations of Duṣyanta about

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Śakuntalā's love for him are quite in tune with the feelings of all lovers; they are , however, so expressed as to be consistent with his status and dignity and the noblest impulses.

Now, A word about the Vidūṣaka. He provides some amusement in the beginning of the Act through his queer talk; after all the tiresome experience of moving about with his royal friend during the chase, there is a fresh trouble, "a pimple growing on the old boil", as he puts it ; and that is Śakuntalā being presented to the king's view. His quaint questions elicit from the king more and more of what he saw and felt about Śakuntalā. Hearing all that, the Vidūṣaka remarks; "You have made a pleasure garden of the penance-grove," and thus evokes laughter; a sentiment which goes well with Śṛngāra (the Erotic).

When Duṣyanta, in his eagerness to go back to the hermitage of Kaṇva, asks his good friend to find out a suitable pretext, the latter suggests that the best way would be to go there as a king demanding one- sixth part of the grain as tax to which he was entitled as the king. But, the Vidūṣaka is told that the ascetics woed to the king a sixth part of their piety which was more welcome than heaps of jewles.

At a time when Duṣyanta's going to the hermitage of Kanva was being discussed, the most welcome invitation to him from the asctics seeking his aid against an impending danger comes as a delightful opportunity. But, much to the king's disappointment, his presence is demanded at the capital by the queen-mother. The dramatist allows things to happen in the way they should Apparently, duty which Duṣyanta owes to the ascetics gains precedence and the

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queen-mother's invitation is honoured by deputing the Vidūṣaka. Of course, why does the king require the presence of a friend when there is the prospect of his meeting Śakuntalā, his sweet heart? Before, departing, the Vidūṣaka is informed by the king that whatever he said about Śakuntalā was mere fun. This device adopted by the dramatist constitutes one of the important steps in the flawless construction of the plot.

It is in the II Act that one sees Śakuntalā through the eyes of Duṣyanta. The recollection of Śakuntalā's beauty and her blandishments in the most fascinating occupation for the king. In his opinion, Śakuntalā is the very 'ornament of the hermitage, a matchless creation of the loveliest of women'. (स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे) Her tender looks cast at him, her slow movements, her smile as if due to some cause other than love, the indication of her unwillingness to leave the place, all these he construes in his own favour and comes to the conclusion that Śakuntalā was in love with him. Of course, though innocent, Śakuntalā too must have clearly understood Duṣyanta's intentions indicated by the sweetness of his talk and the chivalry exhibited by him. Love's language is indeed the sweetest and the most delightful. Kalidasa is really a master in the proper use of such a language.

12.3.3 UNION OF LOVERS

No sooner did His Highness Duṣyanta enter the hermitage than the holy rites continued undisturbed. By the mere twang of his bow, all obstacles are removed. But the love-smitten hero here is not in a mood to exult in his triumph over the menace to the ascetics. His mind in

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engrossed in Śakuntalā. Having realized that a properly requited love should find a fair degree of expression, the poet depicts the love-sickplight of Śakuntalā also as fully as that of Duṣyanta himself. In the III Act, they both suffer the excruciating pages of separation and, towards the end of the Act, there is the thrill and rapture of a union. These two states of love are marvellously depicted by Kālidāsa in this Act. He has traced here not only the fulfilment of a longing for union, but also the birth of a prelude to an enduring love through suspense and suffering.

Nothing but a sight of the beloved can bring relief to the afflicted soul of Duṣyanta. His limbs are inflamed by the 'bodiless God.' Śakuntalā too is seriously indisposed. The uśīra salve and bracelet of loosely hanging lotus-stalks no doubt suggested ailment due to heat. But, even in that form Śakuntalā apperared beautiful and the charming manner in which she is affected made it clear that it was love rather than summer that inflamed her. To Duṣyanta, Śakuntalā's emaciated face, wan complexion and dropping shoulders are all due to love's torment as a result of which she looked both pitiable and charming, like the Mādhavī creeper touched by the wind that dries up leaves. Simplicity of nature prompts Śakuntalā to disclose her to Priyaṃvadā and Anasūyā in such clear words as ; 'Friend, from the very instant the pious king who guards our hallowed forest met my eye–from that instant my love for him has reduced me to this plight.' The device of a love–letter fits in to the amorous situation and gives to the anxious friends the hope of accomplishing the desire of Śakuntalā. Infact, Priyaṃvadā has rightly inferred from

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the tender looks of Duṣyanta that he was enamoured of Sakuntala and hence wasting through sleeplessness. She is correct. On hearing her words, does not Duṣyanta say "true it is that I have become just so"? When Duṣyanta hears Śakuntalā apprehending a refusal even after a love – letter reaches him, he compares himself to a man who is sought by fortune, thereby suggesting that his refusing Śakuntalā would be as much impossible. Duṣyanta appears before the three maidens when Śakuntalā just completes her love–letter. He declares that love inflamed him incessantly. Priyaṃvada makes it clear to Duṣyanta that Śakuntalā loved him, and that it was proper on his part to favour her and preserve her life. Duṣyanta admits that their love was, of course, mutual. Further, Śakuntalā's remarks, 'why detain the pious king who must be afflicted by separation from his royal cosorts?', is richly suggestive and it elicits from Duṣyanta the promise that she would always be the chief glory of his race. It must be said to the credit of the three ascetic – maidens that they know, to some extent, the ways of the world. Their attitude is in keeping with the righteous background of the play. Kālidāsa has taken care to see that no unrighteous element sets into the affair of Duṣyanta and Śakuntalā, that the purity of Śakuntalā's conduct and character is maintained and that the apparent secrecy of the union between Duṣyanta and Śakuntalā would in no way be harmful or tragic to Śakuntalā. He roots their love in Dharma (righteousness) so that its power could avert any unforeseen tragedy and establish real happiness.

The end of the III Act marks the consummation of the passionate love between Duṣyanta and Śakuntalā; the

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exit of Priyaṃvadā and Anasūyā under a pretext facilitates it. Duṣyanta addresses Śakuntalā with the sweetest and the most flattering words. He assures her of the propriety of a secret marriage (Gāndharvavivāha), and what follows is suggested in words like; "When the nectar of your lower lip, O fair one, is gently stolen by me thirsting for it, as the honey of the fresh and untouched flower by the bee." and so on. In this suggestion, indulgence is sublimated into dignified erotic expression; the gross becomes an experience of art. Thanks to the genius of Kālidāsa.

Love in union reigns in the III Act. The bank of the Mālinī and the gentle breeze are good excitants; the Vidūṣaka has gone; the presence of Priyaṃvadā and Anasūyā for some time and their departure from the scene of the union of Duṣyanta and Śakuntalā later – all go to suggest the fulfilment of love (Saṃbhoga – Śṛngāra). What begins as physical attractions and the outburst of passions is made to take the right step towards union and enduring love subsequent to the interval of separation between Duṣyanta and Śakuntalā after the I Act.

There is dignity in the love – making as depicted by Kālidāsa here. At no point, it is marred by the extremes of vulgarity and inhibition. The golden medium of its expression in the III Act is one of artistic sublimity. Of course, love is a very delicated and complex emotion to handle. Lesser poets are likely to fail in converting it into an appeal to the aesthetic sensibility of the reader of spectator. But, a great poet like Kālidāsa has undoubtedly succeeded in such a task and has deservedly earned fame as a poet of love. Kālidāsa, like his heroine is bashful; like her, he knows both restraint and liberty, and the way to harmonise them.

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12.3.4 THE DEPARTURE

At a time when Śakuntalā is "near the cottage, but not near with her heart", the irascible sage Durvāsas announces himself there. He could infer from Śakuntalā's absent–mindedness, that her heart was set on some lover and as such a guest like him was ignored. Hence, Durvāsas chose to curse her saying that he, on account of whom Śakuntalā failed to take note of a guest would, though reminded, forget her. Later, entreated by Priyaṁvadā, the sage relents and assures that the forgetfulness would vanish at the sight of a token ornament.

In the beginning of the IV Act, earlier than the curse of Durvāsa, Anasūyā feels anxious about Śakuntalā's future and doubts whether Śakuntalā whom Duṣyanta had secretly married would be remembered at all by him after joining the royal consorts in the harem. Of course, this doubt of Anasūyā introduces the problem. Because, what transpired earlier was a serious matter and until the king kept up his promise, doubt and anxiety would beset the minds of the three maidens.

The artistic excellence of the plot of the Śakuntala lies, among other things, in the introduction of the episode of curse. Kālidāsa intends to save his hero from crudeness which, to some extent, characterizes his counter part in the Mahābhārata story, where Duṣyanta repudiated Śakuntalā almost deliberately. In the play, Duṣyanta discards Śakuntalā because of the forget–fulness caused by the curse; he could not accept her even after some argument by Kaṇva's disciples and by Śakuntalā herself, because of the fear of committing an unrighteous act. Of course, his mind is clouded by the effect of the curse and

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he cannot remember his own action relating to Śakuntalā. So, the blame is on the curse, and Duṣyanta's nobility of conduct and his moral stature are both preserved and sustained.

The introduction of the curse is the product of a masterly imagination. It is, perhaps, vain to consider what the play would have been without the curse. With it, Kālidāsa's Śakuntalā attains the status of the most sublime art. The episode of the curse lends charm and dignity to the character of Duṣyanta; it creates an excellent dramatic situation; on it depends the continuance of the play with heightened dramatic interest. More than all this, like inexorable fate, it plunges Duṣyanta and Śakuntalā into deep grief; both suffer pining for each other during separation, understanding each other through sacrifice and self denial and thus become worthy of pure love.

For those who are predisposed to acceptance of the supernatural as a divine decree, the curse has its own significance. They may think that it is either the fate of Śakuntalā, or perhaps the divine punishment for an unacknowledged course of action. To an extremely rational mind, the supernatural character of the curse may pass off for a dramatic device requiring for its appreciation "a willing suspension of disbelief." However, it is possible to read into the curse a meaning that is perhaps more true to the spirit of the whole play.

The Abhijñānaśākuntalā, is as already pointed out, said to be a development from blossom to fruit, from earth to heaven. the mortal and the divine are expected to combine here for conferring benefits upon the world. So, it

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is appropriate that an apparently supernatural agency has been introduced by Kālidāsa so that the texture of his play could be moven with threads of the supernatural also, of course not as such, but transmuted into an integral part of a master piece of great art.

Or, it may be deemed as a symbol of the fickleness of human nature operating, at times, in the same inscrutable and inexorable ways of the powers that be. Of course, in the play, the intention of the dramatist is never to represent Duṣyanta as a fickle-minded person, nor to show that his fickleness operates as a parallel force with the curse. However, Kālidāsa wants that the curse should have its effect on Duṣyanta, not as a wall before his mind. but as a veil which covers all about his past association with Śakuntalā, but not all about his own conduct as a king "deseting his love after a short spell of love – making" as indicated in the beginning of the V act. It adds dignity and nobility to Duṣyanta's character and contributes to a more skilled construction of the plot.

Anasūyā's doubts and Durvāsa's curse in the beginning of the IV Act are in conformity with the uncertainties that beset the future settlement of all the newly-married brides in the abodes of their husbands. The uncertainty is more pronounced in the case of Śakuntalā, not only because of the imprecation of Durvāsa's curse laid upon her, but also due to factors that are beyond the control of Śakuntalā and of her two friends after Duṣyanta's return to the capital. However, this prelude of the curse fits into the tenor of pathos in the IV Act.

The revered Kaṇva returns to the hermitage after

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completing his piligrimage. The magnanimous sage knows the altered conditon of his daughter since he was informed about it by an incorporeal metrical speech in the firesanctuary; he is full of sympathy, and welcomes Śakuntalā's marriage with Duṣyanta saying "like knowledge imparted to an excellent pupil, thou art not to be sorrowed for." He also decides upon sending her to her husband the same day.

Two things are cast in bold relief in the remaining part of the IV Act; the sentiment of sorrow which finds the noblest expression here, and nature so depicted as to be in complete union with man and his experiences.

Preparations for Śakuntalā's departure to Hastināpura consist of adornment, conventional blessings and an expression of the utmost pathos by the inmates of the hermitage, particularly Kaṇva. (Kālidāsa here is at his best in the delineation of the sentiment of pathos (Karuṇa), suitably harmonising it with love (Śṛngāra), which is of course, predominant in the Śakuntalā).

The course of sorrow drawn by Kālidāsa in the IV Act is along the most appealing and tender lines. The old and the most venerable sage Kaṇva, in spite of his being a hermit, is over – powered by sorrow on account of the impending departure of Śakuntalā. He says; "My heart is smitten with anguish, because today Śakuntalā will depart; my voice is choked by suppressing the flow of tears; my sight is paralysed by anxious thought; such indeed is the anguish through affection even to me, a hermit. How then are householders afflicted by fresh pangs of separation from their daughters." (यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टमुत्कण्ठया कण्ठस्तम्भित ——————etc) Act IV – 8)

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These lines suggest that human relationship based upon sympathetic understanding and affection can as much be an ideal to the world–renouncing ascetic as to the world–embracing householder, and that pathos, as a refind sentiment, is one of the most effective means of expressing that relationship. As tagore remarks; "On the foundation of the hermitage of recluses, Kālidāsa has built the home of the householder."

When Kaṇva thinks of Śakuntalā's deep attachment to the neighbouring trees and plants of the penance – grove, his sorrow is heightened and finds the most remarkable expression in the following words addressed to them; "She would not attempt to drink water first, when you have not drunk ; though fond of ornaments, she would never pluck your blossoms out of affection for you; the time of the first appearance of flowers in you was to her a great festival; that same Śakuntalā now departs to the house of her husband; may you all consent."

Thus, the kinship with Nature and Śakuntalā's separation from it add to the pathos of the situation. There is propriety in Kaṇva approaching Nature seeking permission for Śakuntalā's departure. because he knew that Śakuntalā was attached to them; besides, some of them were even witnesses to the secret marriage between, Duṣyanta and Śakuntalā. The tree is said to have given leave to her through the note of the cuckoo; the peacock and the creeper are touched by sorrow. For Anasūyā and Priyaṁvadā, separation from their dear friend would cause unbearable grief. The climax of sorrow is reached when Kaṇva says, "How, my child, when I see the hallowed grains offered by you (nīvārabali) germinating at the door

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of my cottage, will my grief cease." (पातुं न प्रथमं व्यवस्यति जलम् युष्मास्वपीतेषु या .... etc.,) Act IV 9.

To Kālidāsa, Nature whether animate or inanimate, has a special appeal. In the words of Prof. Hiriyanna; "He looks upon things in Nature with a peculiarly tender feeling and we may regard him as another St. Francis of Assissi, calling the very flowers his sisters and mothers, and looking upon the hill with tenderness and making dear friendship with the streams and grove. His descriptions of Nature are everywhere tinged with this family love and with such descriptions he combines profound interpretation of human life and character."

The play begins in the most beautiful surroundings of Nature. 'Around Kaṇva's hermitage, there are creepers and flowers, plants and trees; birds fly and deer roam about without fear. They are all part of Kaṇva's family in which Śakuntalā is the centre, a paragon of beauty and virtue. She has a creeper sister (Latābhaginī) in the 'Sylvan light' (vanajyotsnā) wedded to the 'Mango' (Sahakāra). A female deer is as much a friend of Śakuntalā as Anasūyā and Priyaṁvadā, and a fawn is Sakuntala's foster–child. She has compassion even for plants and trees; she would not wound them at any time. Their flowery growth was a source of joy to her. Separation is going to be as painful to Nautre all around as it is to Śakuntalā. She is born and bred in the midst of Nature. It shares with Śakuntalā her joys and sorrows. Unity of this sort between man and Nature has been very effectively indicated in the IV Act.

The poet has succeeded in establishing a spiritual kinship between man and Nature in many of its manifestations. The beauty of the flowers and their sweet

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fragrance, the slenderness and charm of creepers and the attractive growth of plants and trees so appeal to him as to make him perceive behind those manifestations a living spirit. The poet values the association of birds and animals with man, and sets their life in comparison of in sharp contrast with that of man. Such an attitude of Kālidāsa towards Nature is consistent with the theme of universal love which he depicts in his works.

It may not be out of place to recall here the remarkable advice given by Kaṇva to Duṣyanta and Śakuntalā; the advice is contained in two verses.

Addressing Duṣyanta, through his disciples, the great sage says –

"Think of us well, rich in devotion, your own exalted family and her affection for your somehow developed aside of her kindred; and look on her, among your wives, as equal in rank with them; beyond this is dependent on providence and not to be called inquestion by a wife's relatives." (अस्मान्साधु विचिन्त्य संयमधनानुच्चैः कुलंचात्मना ....: etc) ACT IV–16.

This is more than an advice or a message. It embodies the aspirations of a distinguished father like Kaṇva regarding his daughter's position in the new household of the man to whom she is married. Kaṇva suggests that Duṣyanta must honour the obligation and duty towards him and his dear daughter by considering three important factors namely, the spiritual power of Śakuntalā's parentage, the nobility of Duṣyanta's birth, and the deep but secretly cultivated love of Śakuntalā for Duṣyanta, and expects acceptance and worthy treatment of his daughter by Duṣyanta. In this situation Śakuntalā's

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happiness is of the utmost concern to the grief stricken Kaṇva and perhaps there can be no better was of ensuring that happiness for her.

Now Kaṇva blesses Śakuntalā to occupy the honoured position of the consort of a noble born husband and to be the mother of a son that purifies the race. Apart from the prosperity he intends to vouchsafe to his daughter. Kaṇva wants that she should practice the virtues of an ideal wife; hence the following advice ; –

"Pay respectful attention to elders. Be a dear friend to fellow–wives. Even though wronged by your husband, don't retort in anger. Be ever courteous towards your attendants, and not puffed up in prosperity ; in this manner young women reach the position of a housewife; but those of an opposite character are the bane of a family." (शुश्रूषस्व गुरून्कुरु प्रियसखीवृत्तिं .... etc., ch IV–17)

The examplary conduct of a good housewife has been set forth in these memorable words of Kaṇva, reflecting a culture born out of an integrated personality. There is a warning against egoism and vanity, and a blessing for a happiness to be eked out of respectful obedience, tolerance, magnanimity, equanimity and a willing surrender to the ideals of married life.

The dramatic importance, the pathos and the human interest heightened by an intimate association with Nature have imparted to the IV Act of the Śakuntalā immense value and artistic appeal. The four slokas quoted earlier here are said to be the best in the IV Act which in turn is considered as the best act in the Play Śakuntalā, the most charming among plays. This is indeed a well –

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deserved praise. But as Prof. Karmarkar remarks; "In the dase of a work like the Śakuntalā, it is always difficult to choose only a few incidents for praise, for fear of being unfair to others which are equally important."

This Act adds to the proper and full development of characters and incidents and also be to the gradual and effective representation of the ideal of love as the key – note of the play. The curse of Durvasa is an important turning point contributing to the fullness of action and its progress. The reference to a token–ornament not only reminds one of activity relating to the signet–ring of King Duṣyanta earlier but also paves the way to a happy end as intended by the dramatist. The parental solicitude of even an ascetic like Kaṇva is so expressed in this Act as to throw in to bold relief the harmony between the entanglements of home–life and the liberty of asceticism.

12.3.5 REPUDIATION

But, Kālidāsa also draws a contrast between the genuine simplicity of hermit life and the gross sophistication of a royal court, as an indication of the apparent lack of harmony between them. The king's life is a complex of administrative responsiblilities and unmitigated luxury. His love is often shared by many a wife in the harem leading to jealousy and dissatisfaction among them. Haṁsapadikā's song in the beginning of the V Act addressed to a bee in the words, "O bee, how is it that you who eagerly long for fresh honey, after having kissed the mango–blossom in that way, should have forgotten it, being now satisfied with mere dwelling in the lotus" – is richly suggestive. Like the bee, the King is said

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to be inconstant. Leaving Haṁsapadikā after a brief love, he now seeks the company of queen Vasumatī. Thus, the poet skillfully prepares the ground for the tragic sequence of Śakuntalā's repudiation by Duṣyanta. The spirit of Haṁsapadikā's song is properly understood by the king who considers himself being reproved through that. At the same time, a deeper psychological note is struck . The King says; "That even a being happy with the sight of seeing beautiful objects and on hearing sweet sound becomes perturbed, is due to his remembering in his mind without being conscious of it the affections of former births firmly rooted as emotions." Reproof by Haṁsapadikā no doubt reminds the king of his remissness in love; but, the melody and sweetness of her song make him happy while, at the same time, the deepest impressions are stirred causing perturbation of mind. Could this perturbation be the vague consciousness of unacknowledged personal lapses transmuted into impressions that become one with those believed to have been inherited from a previous birth ? Stimulli like beautiful forms and sweet sound transform them into an experience of the sort described by Duṣyanta, as happiness. In the above mentioned context, the nature and scope of Durvāsa's curse could be defined, as intended to be neither a supernatural force that effectively closes Duṣyanta's mind against Śakuntalā, nor a pretext for making him forget her for some time, but, perhaps, it is symbolic of a vicious human tendency like fickleness that seizes man as a curse; and the cure for which lies in penitence. "With masterly skill" as Tagore says " the poet here shows that what Durvāsa's curse had brought about had its seeds in human nature." The curse is an integral part of the drama of human life whereas its product, the

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ring–episode, a dramatic device of immense consequence.

It may be incidentally observed that the above mentioned stanza contains Kālidāsa's views on a peculiar aesthetic experience in as much as it envisages a happy mind that becomes distressed at the sight of beautiful objects and the hearing of sweet sounds; why? The apparent answer that could be gathered here is that such distress to the happy mind is due to the sudden remembrance of , without being conscious of it, affections of previous births firmly rooted as emotions. How a happy mind could be distressed on seeing beautiful objects and so forth is a likely questions for which it may be difficult to find a ready answer; "remembrance, of without being conscious of it, affection of previous births firmly rooted as emotions;" an answer found to be ambiguous by critics. As such, the stanza has provided some scope for different interpretations, and a plausible one would be, the sight of beautiful objects and the hearing of sweet sounds induce a happy state of mind which is of the nature of aesthetic delight; but a person who is in such a delightful state of mind would suddently recollect, as a worldly experience (laukikānubhāva), normal to human beings in such contexts, powerful latent emotions that in their reality smack of distress and thus intercept the course of an unbroken, whole experience of delight (Rasānubhava).

However, haṁsapadikā's song, Duṣyanta's acceptance of the reproof contained in it and the very uneasy state of his mind, these draw one's attention towards Śakuntalā who is on her way to Duṣyanta's abode, and thus the shadow of the coming event is cast before.

The greatness and nobility of Duṣyanta's character

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have been fully brought out in the V Act. He attends to his people as if they were his own children; he toils day after day for the sake of the people ; he is the most dependable kinsman of his subjects; he does not swerve from rectitude. But, alas! he is one of the victims of the curse. A great king like Duṣyanta would have kept up his promise if the obstacle of a curse was not there. How can he escape it or a similar experience leading to suffering, as one made to tend towards perfection in his love for Śakuntalā ? The curse is a blessing to him. Because, it makes him more qualified for perfect love, through suffering and sacrifice. It makes noble Duṣyanta nobler; it moves him from the usual crudeness common to human nature towards an identification with sublime love. The curse gives Duṣyanta an opportunity for self-examination and the vindication of his up-rightness in the situations of the V Act which is brimming with dramatic interest.

Thanks to Duṣyanta for his respect and solicitude for ascetics and women; Śakuntalā, Śārṅgarava, Śāradvata and Gautamī – all from the hemitage of Kaṇva find no difficulty in getting access into the palace. To Śārṅgarava, the artificiality of court-life is nauseating and thinking of his own life of solitude, he becomes nostalgic.

The virtuous monarch is,no doubt, curious about the veiled beauty, that is Śakuntalā who stood before him with the others from the penance-grove. But,he knows that one ought not to gaze upon another's wife.' Śakuntalā's presentiment of fear begins to gain ground. When Śārṅgarava and Gautamī inform the king, at the instance of Kaṇva, about Śakuntalā's secret marriage with him and her being quick with child, and straight away

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appeal to him to receive her, he reacts saying 'what is all this brought before me' ? and naturally these words are 'like fire indeed to Śakuntalā'. Hereafter, the play acquires a new dimension and significance.

Both Śakuntalā and Duṣyanta don't know anything about the curse. To her who is 'virtue itself in human form', Duṣyanta's reaction was calamitous. For Duṣyanta whom the curse has rendered innocent, any talk about his marriage with the lady standing before him is an outrage. Śakuntalā's virtue on the one hand, and the vindication of Duṣyanta's righteous conduct on the other engage the attention of the dramatist; he does justice to both.

In the course of a heated argument with the king, Śārṅgarava remarks; "Such fickleness of disposition mostly takes effect in those whom power intoxicates." These words are significant and remind one of the inscrutable ways of fickleness ingrained in ordinary human nature. However, under the influence of the curse, Duṣyanta repudiates Śakuntalā, not blindly nor deliberately but with a swing of his mind between his own conviction and the possibilities of truth in the pleadings of Śakuntalā and her people before him. Śakuntalā's veil is literally removed but the veil of curse continues to lie over Duṣyanta's mind though, across its transluscent structure, he could perceive something which is both indistinct and indefinite. The conflict of his mind is best expressed in the words; "While I am doubtful whether this unblemished beauty which is thus brought near to me may or may not have been formerly married by me ; verily I neither can enjoy nor forsake her; like a bee at the close of night, the kunda (jasmine) flower filled with dew."

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Duṣyanta's firmness of attitude in spite of all charges, accusation and an attempt on the part of Śakuntalā to convince him through evidences like the ring and soon, is revealed in his words addressed to her, "Good woman: Duṣyanta's conduct is well-known; yet this is not found in it." Such trails of his characters as a high sense of duty and righteousness are brought out in this context eveking one's admiration for him. Finding himself in a strait between these two virtues, he declares; "In a doubt as to whether I be infaturated or she speaks falsely, shall I forsake my own wife or defile myself by accepting a stranger lady ?" He errs on the side of a righteous conduct. The doubt that the lady uttered falsehood gains apparent precedence over the one pertaining to infaturation, and Duṣyanta rejects Sakuntala.

Thus, the V Act throws abundant light on the greatness of Duṣyanta's character, the nobility of which the dramatist intends to sustain by making the curse responsible for what otherwise would be deemed a flaw. Now the king shines in the full glory of a virtuous monarch with unaffected purity of conduct. The curse preserves the purity of his conduct and character, and adds to the artistic construction and design of the plot. At the same time, it is significant that the curse has an antidote in the sight of a token-ornament. The curse is an event that causes repudiation of Śakuntalā by Duṣyanta, bringing about separation between them. Its end is not separation but true love resulting from suffering and sacrifice during separation. The state of true love has no tragic implications in it, but finds fulfilment in the union of lovers who are ennobled and purified by suffering. The

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union between Duṣyanta and Śakuntalā is expected to be brought about, as Durvāsas himself intended, through a token– ornament; by virtue of its intimacy of association, the signet ring is chosen to play the role of an effective instrument of union.

The curse causes separation; the ring removes it; but not at a time when it is expected to do so, that is when Śakuntalā tries to produce it before Duṣyanta as an evidence of their former love. In that predicament, it is found to be missing. But when it is restored it is too late, because the unfortunate repudiation will have taken place by that time. Hence, what follows is the inevitable separation and suffering of lovers. Psychologically and spiritually its loss means as much as its gain. In fact, the loss of the ring is more significant from the point of view of dramatic interest and the ideal of love than its immediate gain. There is nothing artificial about either the loss or the gain; they happen as a matter of course and in the most natural way. What would happen if the ring were not found at all? That question is incongruous with the tenor of Abhijñānaśākuntala. The key–note of the whole play is joy, prosperity and peace. Any notes of discord found in the course of its development have not only an artistic purpose but also signify the inevitableness of sorrow and suffering and the necessity of counter acting them through courage and fortitude before the goal of supreme peace is reached.

The ring is offered to Śakuntala's friend in the I Act to redeem her from the debt of watering the plants. There it is not accepted by then but it only helps in Duṣyanta's identity being revealed just them. When Priyaṁvadā is

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worried about the curse of Durvāsas in the beginning of the IV Act, and consoles herself with the assurance of the effect of the curse being removed at the sight of a token – ornament, Anasūyā recapitulates how, at the time of parting, the king put the ring engraved with his own name on Śakuntalā's finger; and she observes; "In that, Śakuntalā will be possessed of a remedy in her own power." Priyaṁvadā and Anasūyā, like good friends, feel that informing Śakuntalā about the curse would be too cruel; but intelligent as they are, they know full well that her interests would be best guarded only when they make her conscious of a token with her which she could use if the king was slow to recognize her. This very idea is a shock to Śakuntalā, and what would have happened to her if she was told about the curse, and how it would affect the dramatic charm if she was made to know in clear terms the nature of the association of the king with the curse? It is the genious of Kālidāsa that could conceive a course of action as represented during the particular situation in the play. Absence of all knowledge about the curse and of the part the ring could play in the removal of the effect of the curse, gives a new significance to the ring episode and a beautiful turn to the entire play; it gives to the loss of the ring a naturalness and enhances the value of the token–ornament as the crowning feature of Śakuntalā's story, lending itself to the highest recognition as an inseparable companion of the heroine and an indispensable event of the play, as sugested in the title; 'Abhijñānaśākuntala' ; hence the propriety and justification for its being included as 'Abhijñāna' or ' token' (the ring) along with the name of the Heroine Śakuntalā, leading to the said title.

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A criticism of the V Act would not be complete without reference to the miserable plight of Śakuntalā repudiated by Duṣyanta. "Śakuntalā feels as if she had been suddenly struck with a thunder–bolt. Like a deer stricken by a trusted hand, this daughter of the forest looks on in blank surprise, in terror and anguish. At one blow, she is hurled away both literally and metaphorically from the hermitage, in which she so long lived. She loses her connection with the loving friends, the birds, beasts and plants and the beauty, peace and purity of her former life. She now stands alone, shelterless. In one moment, the music of the first four Acts is killed".

Śakuntalā's fears come off true. She is betrayed by Duṣyanta who cast doubts on their marriage. "Where is her high–scaring hope?" She hesitates to address Duṣyanta as 'My noble lord' (Āryaputra), but reminds him of his lofty lineage and duty towards her by calling him "O son of Puru. ' To her great misfortune, even the ring gives way and other details fail to carry conviction to Duṣyanta. She is ill–treated and condemned, and driven to a pitch when she calls Duṣyanta a wicked man (anārya). She covers her face and weeps saying that she was made to appear a wanton woman. When Śārṅgarava takes up the case, matters become worse for her. He is a hardbred ascetic who would neither commit a fault nor condone one. To him Śakuntalā is a "disgrace to the family". He and his companion Śāradvata think it fit to leave Śakuntalā behind. They do so sternly warn–ng her that she should not follow them.

So, here is the picture of a sorrowing maiden, pure and simple, big with child, assailed by cruel fate, rejected

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and reviled, indignant and helpless, weeping and crying for shelter under the Divine Earth. That is Kālidāsa's heroine on her way to fulfilment as a maiden, a woman, a wife and a mother ; which is really the sage of a maiden's growth. Therefore she is not restored to Kaṇva's hermitage, but is taken to a place conductive to her being "disciplined by penance" and realization of ideal love.

12.3.6 REMORSE

Modulated emotions are a necessary condition of art experience. Like a true artist, Kālidāsa illustrates it in the constructions of the plot of the Śakuntalā. In the V Act, the acme of dramatic interest is reached through suspense and curiousity brought about by the circumstances of Śakuntalā's repudiation. The tense situations of the V Act strain one's nerves and so there is need for a pleasant relief. The VI Act begins with a scene "drawn almost raw from life, but one which is of vital importance to the play". The lost ring has been found by a fisherman while cutting open a carp at Śakrāvatāra. Now it is restored to the king. One of the characters in the Interlude remarks that at the sight of the ring, the king remembered somebody he loved and looked agatated in mind.

In the beginning of the VI Act – that is the scene where the chief of the city police and two policemen recover the ring from a fisherman one gets a glimpse in to some sharp practices of those times. besides, the light talk among the characters here provides some amusement which in the wake of the grimness of the earlier events is most welcome. But what follows is once again pitiable.

On seeing the ring; Duṣyanta's veil of forgetfulness is

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removed and now he knows that whatever Śakuntalā said was true and that he was not correct in repudiating her. Report has reached him that "a body of light in a female shape snatched her up from a far and went to Apsarastīrtha." The curse being what it is, even before seeing the ring, the king says "True, I do not recollect this daughter of the sage (now) repudiated to be my wife; nevertheless my heart being powerfully agitated almost persuades me to believe (her story)". An indication of Duṣyanta being already under the influence of the curse is found in his melancholy reaction to Haṁsapadikā's song. Later, the appearance of Śakuntalā and the charge of his marriage with her so aggravate the condition as to create a conflict in his mind. Now, with the recovery of the ring both the melancholy and the conflict take the form of remorse; and this remorse is consistent with Duṣyanta's moral calibre and sympathetic understanding. It is a penance for the sake of Śakuntalā.

Kālidāsa vividly describes the course of Duṣyanta's penance. He has no mood to enjoy even the spring – festival; hence it is forbidden. As if in obedience to his command the vernal trees put forth no bloom and the voice of the cuckoo, the herald of the spring season, falters in the throat. It looks as if nature shares with the king his sorrow and regret. Ever since he saw the ring and remembered that he had married Śakuntalā and has abandoned her under a delusion, he is remorseful. In the words of the chamberlain; "He abhors (everything) pleasureable. He is not, as formerly, daily waited upon by his courtiers. He spends his nights without even closing his eyes, tossing about on the edge of his couch. When,

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out of politeness, he addresses the usual gentle words to the ladies of his palace, he blunders in their names and becomes for a long while disconcerted with shame". The king is emaciated, but looks charming even in this condition of sorrow. The actual winning of Sakuntala takes place now. "Duṣyanta's unceasing and intense grief fused his heart and welded Śakuntalā with it". Deep grief makes him worthy of true love. Sānumati aptly remarks; "No wonder Śakuntalā languished for him even though he dishonoured her by his repudiation of her".

The course of Duṣyanta's sorrow has been very well depicted by Kālidāsa. He wants to recreate his sight with the slender creepers which bear a faint resemblance to his beloved. He asks his friend, the jester who was not present at the time of repudiation as to why he had not mentioned her ladyship's name. Making an admission in the words, "having no more intelligence than a lump of clay", the Vidūṣaka assures Duṣyanta that at the king's own bidding, he had believed all that he said about Śakuntalā was mere joke. Otherwise, atleast Vidūṣaka could have averted the crisis.

Recalling Śakuntalā's condition at the moment of rejection, Duṣyanta feels he is consumed by a poisonous shaft. The Vidūṣaka assures the lamenting king that "the ring itself was a proof that there may be an unexpected meeting which is necessarily to take place". The ring and Śakuntalā's picture engage the attention of the king for a while. He feels that the ring is as unlucky as he, is in as much as both are separated from Śakuntalā. At this stage, the remark of Sānumati that 'had it found a way to any other hand, its lot would have been truly deplored' is both

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interesting and significant. Duṣyanta recapitulates all the past events relating to the ring with reference to Śakuntalā and begins to reproach it for leaving her slender, delicate fingers; 'going the way of mad men' as the Vidūṣaka says. For Duṣyanta, who now sees Śakuntalā everywhere, it is no wonder that the picture itself appears life – like. He himself is the artist and to the Vidūṣaka he shows in the swelling of paint at some point the tear that rolled down from her cheek. This is, by all means, the glory of lover's grief in separation. Along with the pictures of Śakuntalā and her friends, the king would paint something more, perhaps "every spot that the girl loved" as Sānumati thinks; "the stream of Mālinī with a pair swans of its sands on both sides; the sacred hills at the base of the Himālayan ranges where deer are squatting, a tree bearing bark – garments suspended from its boughs, and underneath the tree a doe that rubs her left eye on the horn of a black antelope". All this is good diversion for Duṣyanta and the best means of deepening his personality and making Śakuntalā the angel of his heart.

The picture holds Duṣyanta's attention for a long enough time. The bee that competed with him in the I Act is also painted. Now Duṣyanta strikes a note of warning; "Should you touch, O bee, the lip of my beloved, charming as the uninjured blossom of a young tree, that lip from which I drank delight on love – feasts, then I will make thee imprisoned in the hollow of a lotus". This is an excellent way of depicting love in separation; one can see Kālidāsa's mastery in handling it.

The height of Duṣyanta's grief is expressed when he is reminded by the Vidūṣaka that what he was seeing was

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only a picture; he feels that the rapture of beholding her as if she stood before him was gone and his darling was again a picture? Sleeplessness prevents a union with her in a dream; now, tears filling his eyes will not allow him to view her even in a picture.

This is Duṣyanta's tapasyā. Deep grief and remorse take him out of the bond of selfishness and the limits of individuality. Duṣyanta is now worthy of true love enduring and universal in character. Sānumati rightly observes; "You have completely atoned for the pain you caused Śakuntalā by repudiating her". The fruit of atonement is Duṣyanta's vision of the sublime.

Sānumati, a friend of the celestial nymph Menakā who is Śakuntalā's mother, makes her appearance in the VI Act and she has an important role to play. Menakā sends her to Hastināpura for the sake of her daughter, to see what the good king was doing. She is a silent listener and the occasional remarks she passes are aside and are complimentary to Duṣyanta's yearning and solicitude for Śakuntalā. Through Sānumati, who is sent as an eye–witness to all that the king did after he saw the ring, Śakuntalā's whereabouts are made known and uncertainties intervening between Śakuntalā's disappearance at apsarastirtha and the final union, become minimized.

The poet allows enough time to king Duṣyanta to show how deep is his love for Śakuntalā, through the various means explained above. Afterwards, the king who did not sit in the tribunal owing to sleeplessness the previous night is informed about a state business by his minister Piṣuna, through a letter. It is about a rich

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merchant, Dhanamitra by name, who was said to have died childless. Now, the minister suggested that all his wealth should revert to the king. Duṣyanta immediately says "it is indeed dreadful to be childless". Obviously, he is thinking of his own position as a childless person. It is pathetic that he abandoned the great treasure that was before him in the form of Śakuntalā and also a child in her womb. So, what is left for Duṣyanta is only regret. He says; "Fire on me who despised the happiness that had offered itself". And Caturikā, the king's maid, remarks that the merchant's story doubled her lord's remorse. This incident adds to the king's grief making his heart more fully occupied with its beloved.

On this occasion. Duṣyanta's sense of justice and generosity come into bold relief. Learning that one of the wives of the dead merchant was pregnant, Duṣyanta orders that the child in the womb should have a title to its father's property. Perhaps, this is an extraordinary measure which only a king's sovereignty commanded. Because, as minister Pisuna wrote to the king; the property of the childless father should go to the crown; not to the widow. Probably that was the normal law of inheritance in those days. As a righteous monarch, Duṣyanta institutes an enquiry and gives his decree. He also directs he would take the place of dearly loved dear kinsman of any of his subjecs; of course. wicked and sin are excepted. It is clear that Duṣyanta's generosity and affection for his subjects are unbounded.

Like its beginning, the end of the VI Act is marked by a funny situation. In the earlier one, containing the recovery of the ring, the king's sadness is induced; in the

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latter, he is awakened from that gloomy mood and is made to shine in his original splendour as a preparation for his ensuing glory from divine quarters. As Keith observes; "From his despair, the king is awakened by the screams of the Vidūṣaka who has been roughly handled by Mātali, Indra's charioteer as an effective means of bringing the king back to the realization that there are duties superior to private feeling. The gods need his aid for battle".

The Vidūṣaka suddenly shouts for help. He is seized by an invisible spirit. The king wonders whether even his house could be infested with evil spirits and tries to aim his arrow at it. But, to his surprise, Matali, the divine charioteer, appears before him leaving his hold on the Vidūṣaka. He is there at the instance of Indra, in order to take Duṣyanta with him for victory against a host of demons called Durjaya, the brood of Kālanemī; Mātali wanted to rouse Duṣyanta's wrath by seizing the Vidūṣaka so that the former might regain his prowess and greatness under a provocation. One can see the dramatic skill of Kālidāsa and his insight into human nature in the introduction of a situation like this at an appropriate moment.

What with all such events and happenings, the minor characters and their movements, major issues like Duṣyanta developing sublime love for Śakuntalā, the timely comments and observations of Sānumati so essential for progress of action and dramatic unity, interest and so forth, the VI Act of the Abhijñānaśākuntalā has been 'the longest' as some would say; No, it is not even long enough, but just long. One need not be apologetic about its length. Neither by its

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length nor by any of its other features, the equilibrium of psychological distance (Sādhāraṇikaraṇa) evidently is in no way affected. Being within the limits of both property and proportion, the Act forms as mcuh a constituent of aesthetic delight or Rasa – realization as any other act of the play. Besides, the fitness of the Act lies in its being a feeder to the lofty theme of love which is the key–note of the whole play; action is sustained but not allowed to stagnate. No canvas is too big for a lover to draw the beautiful image of his beloved. Kālidāsa is giving proof of his play having been designed and executed as a full–fledged Seven Act play, and thus has rendered it dramatically interesting and relevant.

12.3.7. REUNION

The VII Act is of immense dramatic significance, like the I Act. Both are set amidst nature and both are seats of penance. It should never be supposed that the presence of Śakunatalā and her two friends would in any way lessen the greatness of Kaṇva's hermitage as a spiritual resort. Likewise, one should not feel surprised at the domestic surroundings of Mārīca's hermitage gradually revealed in the VII Act. In one case, youth is admired and in the other ripeness is adored. However, both youth and ripeness have the blessings of sages ; from the I Act to the VII, the dramatist traces how the charm of youth should evolve into an all–pervading beauty, truth and goodness. Perhaps the hermitage of Kaṇva represents a perfect spiritual abode harmonized with a deficient domestic set up whereas the hermitage a divine state devoutly to be wished for.

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Honoured by the king of Gods, the victorious Duṣyanta is on his way back to the capital flying in the air, across a heavenly region, which is said to be the second step of Viṣṇu. His exploits are being written down on vestments of the heavenly trees by celestial nymphs. Kālidāsa has given a beautiful description of the flight in the clouds the rims of the wheels are bedewed with spray; cātakas fly through the interstices of its spokes, and the horses are lapped in lightning flashes. Equally interesting is the descriptīon of the world of men below as it appeared to the eyes of Duṣyanta: "The earth descends as it were from the summit of the emergent mountains, the trees with trunks lifted up as it were seem to give up the cover of their foliage. Rivers whose waters are lost to view from their narrowness become visible through expansion. The earth is being brought near me as if by some one throwing it upwards".

Mountain Hemakūṭa of the Kimpuruṣas is a place where sage Mārīca practises penance along with his wife Aditi. Duṣyanta and Mātalī the charioteer, descend on this mountain and pay a visit to the holy retreat of Mārīca. To Duṣyanta, it is a 'place more delightful than heaven'. It amazes him to see in Mārīca's hermitage sages practising austerities in the midst of wealth and objects of sensual pleasure. Appropriately enough, Mātāli observes that 'the aspirations of the great ever mount upwards.' and goes away to announce their arrival to marica, leaving Duṣyanta alone. Like one utterly hopeless about getting back a treasure he has lost. Duṣyanta thinks of his own misfortune. Could he obtain his desire in such a place where the powers of penance are fully attained? But

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happiness was scorned by him before, and hence misery surrounds him. He is again in a remorseful and hopeless state of mind. The dramatist prepares the ground for the unexpected to happen.

To Dusyanta, the presence of a young boy sporting with a lion's whelp in the holy abode of Mārīca is a matter of great surprise. His heart inclines towards the boy as if it were his own son and sees in him marks of universal royalty. He is very much moved at the sight of the pretty child and the father in him not only softens his heart but also causes envy. Are not the parents of such an excellent boy lucky? "Happy are they that carry their sons ever fond of their laps and get soiled by the dust of their limbs; sons with bud–like teeth that are slightly visible in their causeless smile and lisptheir charming indistinct talk".

It is only a great poet who can give expression in such beautiful words to the delight caused by children. Perhaps all about a child's loveliness, prettiness, charm and innocence has been said by Kālidāsa in these lines.

What transpired to be a meeting between Duṣyanta and Śakuntalā through physical attraction is transformed into a union of partners in married life through a son. The ideal of love in married life depends, for its realization, on the birth of a child. Kālidāsa illustrates it in the Śākuntala. He forestalls the great Bhavabhūti who declares; "A child is the acme of married life. It is the most perfect bond of the parents", and adds that a "child is the foundation of their love, a unique tie of joy that is bound of the inmost heart's affections of the husband and the wife". Kālidāsa has given the most artistic and sublime

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expression to this idea of love in the Abhijñānaśākuntala. tracing its course from the days of youth to the period of ripeness.

The playful Sarvadamana "fills the loving bosom of the entire forestworld; he absorbs all the loveliness of the trees, creepers, flowers and foliage". Duṣyanta touches him and feels delighted. One of the hermit–women expresses astonishment at the resemblance between his form and that of the boy who, the former learns, belonged to his own race, that is of Puru. Further, the boy is said to have been brought forth by her mother in the pious – grove of the father of Gods, consequent on her relationship with a celestial nymph. The uttering of the word Śakuntalāvaṇya (birds' beauty) by the hermit–woman just to direct Sarvadamana's attention alerts the boy who immediately asks, "where is my mother?" This happens through similarity of the sound (Śakunta) uttered and the name Śakuntalā. Duṣyanta, however, gets the clue that the boy's mother was Śakuntalā. Of course, these different situations create a ground of hope in him and the last one, positive enough. But,to a mind like that of Duṣyanta, struck by grief and remorse, no assurance of reunion, excepting perhaps the physical presence of his beloved, would bring belief. So he says after hearing Śakuntala's name, 'but names are alike. Will it be that mention of a mere name, like some mirage, would in the end lead to bitter disappointment ? What a keen insight of the dramatist into the workings of a grief stricken mind which, on account of the intensity of grief, has endless doubts about even the readily available means of removing it. The amulet on the hand of the boy slipping down and found

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by Duṣyanta clears all doubt; for, when it fell to the earth, no one but the parents or the boy himself might touch it, as intended by the holy Mārīca at the time of the birth rites of the boy. Now with great delight Duṣyanta embraces the boy. One can perceive in the gradual revelation of Śakuntalā's presence in the hermitage of Mārīca a splendid dramatic effect.

Grief-stricken Śakuntalā makes her appearance before Duṣyanta. Of course, he too has suffered from pangs of conscience and remorse. But it looks as if Śakuntalā, as a product of private suffering and self sacrifice, seems to be greater than Duṣyanta whose worth one can measure in the continued lamentation and remorse. However, both are purified by suffering. Their minds are ripe with true love, a state in which all individual differences would vanish; the very self is sacrificed for the sake of the object loved and unity realised by 'breaking through the bonds of selfishness'. In fact, evolution of love into the True, The Beautiful and the Good is the theme of the play and Kālidāsa's success in tracing it is indubitable and masterly. "He has made the physical union of Duṣyanta and Śakuntalā tread the path of sorrow, and thereby chastened and sublimated it into a moral union".

The union of Duṣyanta and Śakuntalā is not only the fulfilment of all their cherished hopes and sublimation of personality in pure love, but it is so depicted in the play as to bring out the nobility and magnanimity of the lovers who at one stage, unwittingly or other wise, had wronged each other. Śakuntalā hails victory to her lord; of course to Duṣyanta the victory is in his having seen now her unadorned face with its red lips. Duṣyanta has really won

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Śakuntalā by means of his repentence and remorse. In fact, they have gained each other eternally through a long and austere tapasya. Duṣyanta's grief has made him worthy of true love; and Śakuntala's penance and self sacrifice have cleansed her of the transient impurity of the first union with Duṣyanta and made her a symbol of pure love.

When Duṣyanta pleaded before Śakuntalā that the unpleasantness caused by the desertion should be removed from her heart, Śakuntalā gracefully attributes all her suffering to her own misfortune and gently questions him as to how he remembered her. She herself sees the signet – ring on his finger and remarks; "It has acted wickedly since it was not found at the time of convincing my husband". So, now she would not trust it because it has deceived her.

Of course, the recovery of the ring by Duṣyanta was itself a guarantee for reunion, as the Vidūṣaka had remarked earlier; "Is not the ring itself a proof that there may be an unexpected meeting with that which must necessarily happen?" The Vidūṣaka's hopes have come of true: However, the poet takes care to see that the part played by the ring should be complete.

Hence, there is a reference to it not only to prove its dramatic importance but also as an indication that pure love does not require any extraneous factors for its sustenance.

All conflicts get resolved in the blessings of Mārīca and his great wife Aditi; they wish all of them life and prosperity. Mārīca pointing to each one of them says; "The virtuous Śakuntalā, her noble child and your Highness –

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here fortunately are combined as Faith, Wealth and Action". Perhaps, the poet emphasizes here the importance of the artistic, the economic and the ethical aspects of life in their constant association with faith as a force that transcends other pursuits based on mere reason, and as the crowing feature of a life geared to spiritual perfection. In the vision of unity of faith, fortune and action lies the realization of the ideal of pure Love, as the Beautiful and Good also. Himself a poet of faith, Kālidāsa gives the most sublime expression to it through the accomplishment of a real union of Duṣyanta with Śakuntalā and Sarvadamana. Under the blessings of Mārīca, they all come to know of the past events, such as the curse of Durvāsas and the succour given to the deserted Śakuntalā by her mother Menakā who left her to the kind care of Aditi and Mārīca. Hence, Duṣyanta is satisfied. He is free from blame and Śakuntalā feels happy that her husband did not repudiate her without a cause. All is well that ends well.

The last but the most significant flash of Kālidāsa's genius is revealed in the thought about Kaṇva being informed of all the developments; of course, Menakā who was there had come to know of them. It is natural that Śakuntalā is the first to cherish it as her heart's desire. Kālidāsa knows that parental solicitude for the happiness of their children was both intense and enduring. How happy Kaṇva would be to know that his blessings on Śakuntalā had borne fruit. She is going to be what he wanted her to become and immensely qualified to visit his hermitage again. Has not Kaṇva blessed her "to become for a long time the fellow–wife of the Earth bounded by the four oceans and after setting in marriage the

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matchless warrior son Dauṣyanti to set foot again in the tranquil hermitage in company with Duṣyanta who shall have transferred the cares of family to his son".

In these seven acts of the Śakunatalā one, can find a masterly delineation of Śṛṅgārarasa which, of course, is the great purpose of Kālidāsa's masterpiece. But, at the same time, the ideals set forth in the play and the spiritual background enriched by these ideals so much enchance the value of the play as to make it surpass many of its counterparts in Sanskrit literature.

12.4. CHARACTERISATION

"Characters are to a play what flowers to a plant". In Abhijñānaśākuntalam the characters like Duṣyanta, Śakuntalā, Anasūyā, Priyaṁvadā, Kaṇva, Māḍhavya are important. Let us discuss briefly, how Kālidāsa sketches these characters in this drama.

12.4.1. DUṢYANTA

King Duṣyanta, the hero of the drama is a mighty king. He is the 'light of the race of puru'. He possesses all the qualities required to make a dhīrodātta – nāyaka . The speed of his chariot and the vigour of the chase prove his undauted manliness. In the eyes of the charioteer, he is as it were the "pināka – wielder in person".

मृगानुसारिणं साक्षात्पश्यामीव पिनाकिनम् । He is an embodiment of strength and valour, the true characteristics of a Kṣatriya.

Duṣyanta's youthful personality makes an imposing impression on Priyaṁvadā even at first sight. She says

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काऽनु खलु एष चतुरगम्भीराकृतिर्मधुरं प्रियमालपन्प्रभाववानिव लक्ष्यते। His handsome appearance, his dignity, his courtesy and sweet address easily captivate Śakuntalā and make her fall in love with him.

Secondly, it is to be noted in his character is extreme nobility of his mind, and his moral rectitude. That is why, when he is attracted by the sweet charms of Śakuntalā he himself says – "She must be fit to be wed by me, as my noble mind covest her". His statement – "It is not right to gaze at another's wife" is quite becoming of his nobility and dignity. Even the portress is struck with his sterling morality and observes – "अहो धर्मापेक्षिता भर्तुः ! ईदृशं नाम सुखोपनतं रूपं दृष्ट्वा कोऽन्यो विचारयति? How high my lord's regard for dharma ! Having beheld such a beauty, come so easily, would any one else hesitate ? His repudiation of Śakuntalā also must be viewed in this very light. His love for Śakuntalā whom he marries is ardent and sincere. He never behaves like a reckless libertine. There is not a single occasion when he manifests any shade of illicit or lewd passion.

Another feature of this character is his utmost respect for the sages and great solicitude for their comfort. One instance of this respect is seen when Dusyanta withdraws his arrows. Other instances are –

विनीतवेषेण प्रवेष्टव्यानि तपोवनानि, तपोवनवासिनामुपरोधो मा भूत्, अहो धिक् पौरा अस्मदन्वेषिणः । etc. His regard for his mother (in act II) सादरम् । किमम्बाभिः प्रेषितः , deserves to be noted as another praiseworthy feature of his character. His sense of duty even when his mind is uneasy, his eagerness to see that things are done in time and his active interest in the welfare of all his subjects go to make him

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a great and lovable king. His bravery and martial power were so great that even Indra used to seek his help.

Humility is a distinguishing feature of Duṣyantas character. It must be noted that he has learnt the lesson in standing erect through bending in grace. His self – confidence and courage of conviction are strengthened by humility. No doubt, twice he gives an impression of being guided by superstitious belief; that is when throb of the arm is believed to indicate some future good at the entrance of Kaṇva's hermitage, and the second time in the holy grove of Mārīca. Instances of doubts assiling him can be multiplied in the play. In the presence of the ascetic – maidens, he is in a fix whether to disclose or conceal his identity. He however tries to conceal it.

In the appreciation of the beauty of the ascetic – maidens he shows himself out as a man of taste. It is very well indicated by words like –

दूरीकृताः खलु गुणैरुद्यानलता वनलताभिः the graden plants are well surpassed by the woodland creepers – uttered by him.

Duṣyanta treated his subjects as if they were his children and evinced deep interest in their well being. It can be very well seen in the way he disposes of Dhanamitra's case; as a generous king he decrees that the property of that childless merchant should pass on to the one in the womb of one of his wives; and as a lover of mankind, he declares that he would supply the place of a lost kinsman to any of his subjects. He knows that keeping the subjects happy and shouldering other responsibilities of kingship are no mean tasks. He compares a kingdom to an umbrella which does not so

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much remove fatigue as causes it because of the weight of the staff in it.

Beauties of nature have a particular appeal to Duṣyanta. If hunting is his special game, music and painting are his hobbies. The portrait of Śakuntalā drawn by him is so life–like that even heavenly nymph Sanumati exclaims on beholding it "अहो राजर्षि निपुणता! जाने सख्यग्रतो मे वर्तते इति".

Duṣyanta is a worthy custodian of pious rites and righteousness. A deep sense of righteousness is one of the most distinguished traits of his character. It is noted in the drama that he gave abundant protection to the ascetics in the forest and highly respected them.

Duṣyanta is highly cultured for his remarks are so thoughtful and weighty that they be speak a very degree of refinement. He has an observant eye which marks the beauty of natural subjects. The kings love for Śakuntalā though sensual to a certain extent, is deep rooted and permanent, and his mental affiction, after the unconscious dismissal and rejection of the Heroine, is so touching as to give a full idea of what his real feelings were (see 6th act).

In short we may say that the Hero of Śakuntalā drama, Duṣyanta is depicted in such colours as make him quite worthy of the honour. He is a typical sovereign, and the various traits of his character are shown in bold relief by the poet. His picture is thus interesting and noble and completely fulfils the expectations raised by the poets genius.

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12.4.2. ŚAKUNTALĀ

Kālidāsa's women appeal to us more than his men. While his heroines impress us with an individuality of their own his heroes sink in to insignificance beside them. Śakuntalā and Duṣyanta form no exception to this. It is so, probably, because Kālidāsa is partial to women. To him the "man is more variable phenomnon............ But the true woman seems timeless, universal."

Śakuntalā, the Heroine of the drama, is a beautiful picture of womanhood. She is unique in her perpetual purity and freshness. The daughter of Sage Viśvāmitra and heavenly nymph Menakā, she was abandoned by her parents in a forest where she was fed by birds before she was carried by Kaṇva and brought up as his daughter. Brought up amidst hermitage enviorments and among men leading ascetic lives, she too had imbided the spirit of that life. She thus presents the picture of a damsel influenced by higher forces which greatly moulded her life.

Śakuntalā had more than human beauty; she had heavenly beauty inherited from her mother. Here is an extraordinary birth –"the light that sparkles with tremulous beams does not rise from the surface of the earth – न प्रभातरलं ज्योतिरुदेति वसुधातलात्।

Beauty and youth find the richest expression in her form. Any thing would add to her charm because dress of its artlessness. She is lovely even in her dress of bark.

इयमधिकमनोज्ञा वल्कलेनापि तन्वी ।
किमिव हि मधुराणां मण्डनम् नाकृतीनाम् ।।

While she stands by the side of the kesara–tree, it appears as if that tree had a creeper, entwining it. She is the very ornament of Kaṇva's hermitage.

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Śakuntalā is as tender as she is beautiful and youthful. Soft like a Navamālikā flower, she is appointed by Kaṇva to fill the basins of plants. Is it because, as Anasūyā points out, the plants are dearer to him! Even according to Duṣyanta, it looked as if "the sage attempted to cleave the Śamītree with the edge of a blue lotus–leaf."

Śakuntalā however wouldnot mind her tenderness being affected if it is an account of objects of Nature around her. She realy feels the affection of a sister for them. So nothing that injures them is done by her, not even the plucking of flowers. How closely Śakuntalā is attached to the ' companions of her forest life ' can be very well seen at the time of her leaving the hermitage. The penance grove is as much distressed as Śakuntalā on account of the impending separation. As Priyaṁvadā observes, the deer let fall the morsels of Darbha grass, the peacocks give up dancing and the creepers whose pale leaves drop down, appear to shed tears. (उद्गलितदर्भकवला मृग्यः, परित्यक्तनर्तना मयूराः, अपसृतपाण्डुपत्रा मुञ्चन्त्यश्रूणीव लताः 4–11)

Whenever one thinks of Śakuntalā, one is bound to recall her friendship with Priyaṁvadā and Anasūyā with whom she has grown in her hermitage; cherishing a sisterly affection for them. 'She always looks forward to the pleasure of their company and seeks solace from them in times of distress. At no time, she would doubt leaving for her husbands abode, she wishes that her friends would accompany her ; she asks : "Oh my father, should my friends turn back from here? तात इत एव किं प्रियंवदामिश्राः सख्यो निवर्तिष्यन्ते? (4 Act) The impending separation, however is extremely painful to her and in that mood she asks

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them to embrace her together giving an indication of her deep affection for them.

Her kind and sympathetic nature manifests itself in her affection for the trees of the penance grove and the animals therein. She has learnt to love the whole creation. The following references will make this clear. Act I – न केवलं तातनियोग एव । अस्ति मे सोदरस्नेहोप्येतेषु Act IV – तात लताभगिनीं वनज्योत्स्नां तावदामन्त्रयिष्ये । तात एषोटजपर्यन्तचारिणी गर्भमन्थरा etc etc., Śakuntalā's affection for her father was also unbounded as is plain from the fourth Act. The friendship or even sisterly affection, that existed betwen her and her two frinds is finally delineated and is another trait of her character.

Bred in the sacred grove, Śakuntalā does not know guile. तपोवनसंवर्धितोऽनभिज्ञोऽयं जनः कैतवस्य (5 Act) . The slightest hint of a likely slowness on the part of Duṣyanta to recognise her, as witnessed by her two friends at the time of departure, so much unnerves her. Hence she says – any heart flutters at the apprehension which you have raised. अनेन सन्देहेन वामा कम्पितास्मि । (4 Act) Anasūyā regrets that her friend with a pure heart would have to suffer on account of her reposing confidence in a man who perhaps might completely betray her. येनासत्यसन्धे जने शुद्धहृदयासखीपदं कारिता (4 act)

Śakuntalā's youth and rebellious passions are to a large extent checked and canalised by her modesty and intelligence. Though troubled by the arrows of cupid she showed a full sense of female honour . Her words पौरव रक्ष विनयम् । मदनसंतप्तापि न खल्वात्मनः प्रभवामि । prove her lively sense of feminine dignity and her respect for her elders. This raises her character immenesly in our eyes.

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When wedded to the king by the legal form of marriage, Śakuntalā presents another interesting side of Hindu womanhood. Though openly discarded by the king and though for a time justly angry with him, she does not in the least lose of her affection for her lord, and does not forget her duties as a married woman towards him. She leads an ascetic's life during her separation, even keeping the image of her beloved husband in her heart, thus fully proving the truth of Kāṣyapa's words – अस्मान् साधु विचिन्त्यसंयमधनान् etc.

The love that begins in Kaṇva's hermitage ends in fulfilment in the pious grove of Mārīca, where the reunion takes place. What ever Duṣyanta's attitude, Śakuntalā remains faithful to him. She who appeared to Duṣyanta in the beginning of the play as the concretion of beauty and youth now impresses him as embodiment of virtue and purity. Over powered by sorrow, she wears a single briad of hair and her face is worn out by vows. She is happy about her reunion with Duṣyanta and feels that fate has taken pity on her. A youthful, charming maiden ripened into an ideal wife through adversity and penance, Śakuntalā bears no anger against her husband, she atributes her suffering to some evil deed of hers, commited in a former existence. She makes herself great through faith in Duṣyanta, and in the virtues that lend significance to womanhood, as conceived by Indian tradition and honoured by poets like Kālidāsa.

Thus, Kālidāsa has immortalized Śakuntalā making her great in suffering and sacrifice like many other such Indian women, and in turn, Śakuntalā, with the artistic perfection of her character, has immortalized Kālidāsa.

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12.4.3. Anasūyā and Priyaṁvadā

With regard to Anaṣūyā and Priyaṁvadā, the two bosom friends of Śakuntalā, it may be observed that they are the best types of sincere sisterly affection. They are wonderfully united in their sincere and disinterested love for Śakuntalā. They join her in watering plants of hermitage. They attend on her when she is uneasy in her love lorn state after falling in love with the king. They device a charming plan to unite their friend with her lover. When by chance Duṣyanta himself goes to them and declares his love for Śakuntalā, these two friends discreetly withdraw from that place allowing privacy to the lovers.

Both of them are sincerely eager for the happiness of their friend. They are glad that Śakuntalā has wed the king. But the curse of Durvāsa's creates some anxiety in them, inspite of the sage's assurance that the production of a token would revive the kings' memory of Śakuntalā. They refrain from communicating this curse to their friend Śakuntalā, because it should make her lose heart. But they are careful enough to advise Śakuntalā at the time of parting to show the king his signet ring if he should be slow in recognising her. They would have gladly accompanied their friend to her husband's place, by the sage had no objection.

Although the two friends are so well united, yet they are strinkingly differenciated in their other characteristics. Both are equally clever and courteous in their discourse. But Priyaṁvadā, however, as her name implies, is more gay and vivacious; Anasūyā is more thoughtful and grave. The former is characterised by strong feeling, the latter by a maturer understanding. While Priyaṁvadā is jovial

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Anasūyā is serene. When the former is witty, romantic and easy going; the latter is plain spoken, religious minded and serious about her duties. Thus, being endowed with traits peculiar to themselves these two friends of Sakuntala have distinct personalities of their own.

12.4.4. KAṆVA. (KĀŚYAPA)

Kaṇva plays an important part in the fourth act of the drama. With penance as his wealth, sage Kaṇva lives "in constant practice of continence." (शाश्वते ब्रह्मणि स्थितः) Having renounced the world, he has taken to a life of vow and austerities , desirelessness and detachment, devotion and mediation. Kaṇva was the foster father of Śakuntalā and he looked upon her as his very life breath. सा खलु भगवतः कण्वस्य कुलपतेरुच्छ्वसितम् (III Act) . By bringing up in his hermitage Sakuntala who was abandoned by Viśvāmitra and Menakā her parents, Kaṇva proves that he could excel even a father or a mother in affection. He had high hopes of Śakuntalā's future; it was his ardent desire to give her to a suitable bridegroom bringing it to his notice, Kaṇva like a true sage with a vision, approves of her action saying that the offering of the sacrificer fell straight in to the fire, though his sight was impeded by the smoke. दिष्ट्या धूमाकुलितदृष्टेरपि यजमानस्य पावक इवाहुतिः पतिता। (IV Act)

Kaṇva's worldly wisdom is born out of his spiritual vision. though he lives in the forest, he knows well the ways of the world. वनौकसोऽपि सन्तो लौकिकज्ञा वयम् (IV Act) . The advice he gives to his daughter is meant to mould her personality along such lines as respect for elders, friendliness towards her equals, patience in situations of indignation against her husband, kindness to servants etc.

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He feels a sigh of relief after sending Śakuntalā to her husbands home and justifies in truth, a daughter belongs to another. Having today sent her to her husband I find my soul has quite clear as if after returning a deposit" अर्थो हि कन्या परकीय एव .... प्रत्यर्पितन्यास इवान्तरात्मा। (IV Act)

In the drama we can witness Kaṇva is rich in devotion and distinguished for self-control. He has the genuine feelings of a father and at the same time, the vision of a true seer; his affection for Śakuntalā and its culmination in mental calm, both are remarkable features of his character. Kaṇva is indeed a siddhiman who can command the welfare of one and all. In him Kālidāsa has drawn a perfect picture of the ancient sage patriarch.

12.4.5. MĀḌHAVYA (VIDŪṢAKA)

He is also called Vidūṣaka, the jester in the drama. He is also the king's confidential companion as many of his counterparts in other Sanskrit plays are. But Māḍhavya has in him certain distinctive qualities.

As we find in the drama, Māḍhavya is quaint in dress, queer in talk and always engrossed in the thought about eating. He is at the same time the most trusted companion of Duṣyanta, particularly the latter's love affairs. His company is very much valued by the king during expedition. The queen mother is said to look upon Māḍhavya as a son; he would go back to the capital as befits a younger brother of the king. This only shows how greatly Māḍhavya enjoyed the friendship of the king and the affection of the queen.

Māḍhavya's friendship with Duṣyanta is noteworthy.

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The latter seeks his assistance in the success of the pursuit of his love. When Duṣyanta is sorely afflicted on account of his rejecting Śakuntalā, Māḍhavya constantly stays with him. Though apparently he talks sometimes in a lighter vein, he tries to console the king saying that great men like the latter will never give themselves up to grief and that the mountains are calm even in a tempest." When Duṣyanta despairs of reunion with Śakuntalā, Māḍhavya assures him that the discovered ring itself was a proof of an unexpected meeting with that which must necessarily happen. It looks as if the dramatist makes Māḍhavya his mounthpiece for expressing some of his views about destiny and its inexorable ways.

What ever the conventional nature of Māḍhavya's character, his funny talk, his peculiar conduct and friendly warmth add colour to his personality. As the jester in the play, he does make one laugh heartily; as the kings friend, he is sincere and trustworth, as Māḍhavya he is sensible and wise. So here is a character in whom such traits as a sense of humour friendliness and practical wisdom are harmoniously blended.

12.4.6. ŚĀRṄGARAVA AND ŚĀRADVATA

Śārṅgarava and Śāradvata are the trusted desciples of Kaṇva. Both of them are accustomed to a life of vows and austerities and both are hallowed by celibacy. Of the two, Śārṅgarava is more given to self– expression than his companion. He has the courage of his conviction and when the occasion comes, his thoughts force themselves out, irrespective of the consequence.

Śārṅgarava is a kind of unmistakable bluntness. He

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boldly accuses Duṣyanta of fickleness of disposition, as one whom power intoxicates when Duṣyanta asks him what he would gain by deceiving Sakuntala, "Damnation" (vinipāta), is the reply given by him.

Śārṅgarava shoulders responsibility of delivering Kaṇvas message to Duṣyanta. He not only carries out the command of his preceptor but also rises to the occasion. when events contrary to their expectation happen in the course of the meeting with Duṣyanta.

With regard to Śāradvata, he does not talk much. He is precipitate in aciton. He thinks that his and Śārṅgarava's business was over after the command of their preception was carried out. So, whether Duṣyanta acknowledge Śakuntalā as his wife or not, he decides upon quitting, leaving her with Duṣyanta, and even asks Gautamī to lead the way back.

Both Śārṅgarava and Śāradvata do their best in delivering Kaṇva's message to Duṣyanta, or in an attempt to convince him about the truth of their position and that of Śakuntalā. It is said that Śārṅgarava and Śāradvata are not mere escorts or messengers but they are like Kaṇvas plenipotentiaries.

12.4.7. GAUTAMĪ

In the hermitage of Kaṇva, Gautamī the ascetic – matron plays the role of a mother of Śakuntalā. One sees her forth first time carrying water mixed with kuśa grass to relieve Śakuntalā of her bodily ailment. When Śakuntalā feels embarassed by the prattle of Priyaṁvadā in the begining of the play, the former would beginning of the play, the former would report the matter to venerable

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Gautamī.

Sage Kaṇva is discreet enough in making Gautamī accompany Śakuntalā to her husband's home. As an elderly matron, Gautamī has something to tell Duṣyanta; she points out how neither he or she consulted the elders about their secret affair transacted solely by mutual consent and thus reminds both of them their responsibility. At a crucial time when Duṣyanta denied that he had any connection with Śakuntalā, Gautamī removes the former's veil to facilitate recognition. When Śakuntalā, not finding the ring, looks sadly at Gautamī, the latter stops only with the surmise that it could have been at Śacītīrtha in Śakrāvatāra. However she does her best to convince Duṣyanta about Śakuntalās' guiltilessness. When both Śārngarava and Śāradvata chastise Śakuntalā and forbid her from following them back to the penancegrove, Gautamī pities her saying, "What the poor child can do when her husband was so cruel in deserting her", but Śakuntalā had to stay back since Śārṅgarava warns her against following them.

Thus Gautamī's role is very significant in the drama.

12.5. KĀLIDĀSA'S LOVE OF NATURE AND HIS ART

With his wonderful insight in to human nature Kālidāsa possesses great love for external nature too. His heroine is brought up in a hermitage and her kinsmen are the forest trees. She tenders with material affection young bereaved deer and plucks not the foliage of favourite trees even for personal decoration. As Dr. Ryder has expressed so felicitously, the characters of a poet of the human heart

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and a poet of natural beauty unite in Kālidāsa almost chemically. But in the description of external nature Kālidāsa suffers in comparison with Bhavabhūti. While Bhavabhūti impresses us being an unsophisticated child, Kālidāsa appears to move in a world of conventionalities . The cuckoos note, the mango blossom, the lotus stalk, the bimba fruit, the Aśoka tree and many other conventional things figure in the works of Kālidāsa.

As a dramatist artist Kālidāsa has no equal in Sanskrit. He manages the various incidents in the drama so successfully. They all lead up to a central action and nothing appears disconnected or untoward. The central theme is never lost sight off. His Acts have each a purpose to serve and as we go on reading them we feel we are distinctly advancing further and further. The way in which he arranges the entrances and exists of characters is remarkable. No character is allowed to remain uselessly on the stage. Even small incidents are taken advantage of and made to serve important purposes in the future. Kaṇva's absence from the hermitage at the time of Duṣyantas visit, the kings telling to Vidūṣaka that his story was only a parihāsavijalpita, the pupils volunteering to send sacrificial soothing water for Śakuntalā and Haṁsapadikā's song may be cited as examples of this faculty of the poet. All these have a deep dramatic purpose, but at the time we read them, we hardly realise their importance. There in exactly lies the poets consummate art.

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12.6. SANSKRIT ŚLOKA'S IN APPRECIATION OF KĀLIDĀSA

At the end of this, some sanskrit stanzas are given which glorify Kālidāsa as a poet.

1) निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसांद्रासु मञ्जरीष्विव जायते। (बाणः–हर्षचरितम्)

2) साकूतमधुरकोकिलविलासिनीकण्टकूजितप्राये
शिक्षासमयेऽपि मुदे रतलीलाकालिदासोक्तिः ।।
(गोवर्धनाचार्यआर्यासप्तशती)

3) यस्याश्चोरश्चिकुरनिकरः कर्णपूरोमयूरो
भासो हासः कविकुलगुरुः कालिदासो विलासः ।।
हर्षो हर्षो हृदयवसतिः पञ्चबाणस्तु बाणः
केषां नैषा कथय कविताकामिनी कौतुकाय।।
(जयदेव–प्रसन्नराघवे)

4) भासो रामिलसोमिलौ वररुचिः श्रीसाहसाङ्कः कविः
मेण्ठो भारविकालिदासतरलाः स्कन्धः सुबन्धुश्च यः ।
दण्डी बाणदिवाकरौ गणपतिः कान्तश्च रत्नाकरः
सिद्धा यस्य सरस्वती भगवती के तस्य सर्वेऽपि ते ।।
(राजशेखर शार्ङ्गधरपद्धति)

5) माघश्चोरो मयूरो मुररिपुरपसे भारविः सारविघ्नः
श्रीहर्षः कालिदासः कविरथ भवभूत्याह्वयो भोजराजः।
श्रीदण्डी दिण्डिमाख्य श्रुतिमुकटगुरुभल्ल्वो भट्टबाणः
ख्याताश्चान्ये सुबन्धवादय इह कृतिभिर्विश्वमाह्लादयन्ति।।
(विश्वगुणादर्श चम्पू)

6) एकोऽपि जीयते हन्त कालिदासो न केनचित्।
शृङ्गारे ललितोद्गारे कालिदासत्रयी किमु ।।
(राजशेखरस्य सूक्तिमुक्तावली)

7) येनायोजि न वेश्म स्थिरमर्थविधौ विवेकिना जिनवेश्म।
स विजयता रविकीर्तिः कविताश्रितकालिदासभारवि कीर्तिः।।
(ऐहोळे शासने)

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8) कालिदासगिरां सारं कालिदासः सरस्वती ।
चतुर्मुखोऽथवा साक्षात् विदुर्नान्ये तु मादृशाः ।।
(मल्लिनाथस्य)

9) अनघा गुणसंपूर्णा समुचितविच्छित्तिवृत्तिरितिरसौ ।
प्रस्तुतरससंदोहा सरस्वती जयति कालिदासस्य।। (आभिरामस्य)

10) धन्वन्तरिः क्षपणकोऽमरसिंहशङ्कु
वेतालभट्टघटकर्परकालिदासाः ।।
ख्यातो वराहमिहिरो नृपतेः सभायां
रत्नानि वै वररुचिर्नव विक्रमस्य।। (ज्योतिर्विदाभरण)

11) वाल्मीकेरजनि प्रकाशितगुणा व्यासेन लीलावती
वैदर्भी कविता स्वयं कृतवती श्रीकालिदासं वरम्।
यासूतामरसिंहमाधवनिकान् सेयं जरानीरसा
शून्यालंकरणा स्खलन्मदुपदा कं वा जनं नाश्रिता।। (कस्यपि)

12) उपमा कालिदासस्य भारवेरर्थगौरवम्।
दण्डिनः पदलालित्यं माघे सान्ति त्रयो गुणाः।। (कस्यापि)

13) उपमाकालिदासस्य नोत्कृष्टेति मतं मम।
अर्थान्तरस्य विन्यासे कालिदासो विशिष्यते।। (कस्यापि)

14) काव्योषु नाटकं रम्यं तत्रापि च शकुन्तला।
तत्रापि च चतुर्थोऽङ्कस्तत्रश्लोकचतुष्टयम्।। (कस्यापि)

15) कालिदासस्य सर्वस्वमभिज्ञानशाकुन्तलम्।
तत्रापि च चतुर्थोङ्को यत्र याति शकुन्तला।। (कस्यापि)

16) शाकुन्तलचतुर्थोङ्क-सर्वोत्कृष्ट इति प्रथा।
न सर्वसंमता यस्मात् पञ्चमोऽस्ति ततोधिकाः।। (कस्यपि)

17) पुरा कवीनां गणनाप्रसङ्गे कनिष्ठिकाधिष्ठित कालिदासः।
अद्यापि तत्तुल्यकवेरभावादनामिका सार्थवती बभूव।। (कस्यपि)

18) कालिदास कविता नवं वयो महिषं दधि सशर्करं पयः।
शारदेन्दुरबला च कोमला स्वर्गसौख्यमुपभुज्यते नराः।। (कस्यपि)

20) कवयः कालिदासाद्या कवयो वयमप्यमी।
पर्वतो परमाणौ च पदार्थत्वं प्रतिष्ठितम्।। (कस्यापि)

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21) वयमपि कवयः कवयः कवयोऽपि च कालिदासाः।
दृषदो भवन्ति दृषदश्चिन्तामणयोऽपि हा दृषदः।। (कस्यापि)

22) वैदर्भीरीतिसन्दर्भे कालिदासः प्रगल्भते।। (कस्यापि)

23) श्रीकालिदासस्य वचो विचार्य नैवान्यकाव्ये रमते मतिर्मे।
किं पारिजातं परिहृत्य हन्त भृङ्गालिरानन्दन्ति सिन्धुवारे।।
(कस्यापि)

24) सुवशा कालिदासस्य मन्दाक्रान्ता प्रवल्गति।
सदश्वदमकस्येव काम्बोजतुरगाङ्गना।। (कस्यापि)

25) रसभारभरोदिभिन्नां भारती भरतादृते।
श्रीमतः कालिदासस्य विज्ञातुं कः क्षमः पुमान् ।।
(मेघदूतटीकायां स्थिरदेवः)

26) अपशब्दशतं माघे भारवौ च शतत्रयम्।
कालिदासे न गण्यन्ते कविरेको धनञ्जयः।। (कस्यापि)

12.7. SELF CHECK QUESTIONS

12.7.1. प्रबन्धरूपप्रश्नाः

1) अभिज्ञानाशकुन्तलनाटकस्य नायकस्य पात्रचित्रणं कुरुत।
2) शकुन्तलायाः पात्रचित्रणं विस्तरेण कुरुत ।
3) शाकुन्तलनाटकस्य वैशिष्ट्यं विशदयत ।
4) सप्तमोऽङ्कस्य विशेषमहत्वं वर्णयत ।
5) शाकुन्तलनाटकस्य विमर्शं कुरुत ।
6) शाकुन्तलनाटकस्य सन्देशः कः? विस्तरेण विशदयत ।

12.7.2 लघुटिप्पणीः लिखत।

1) अनसूया–प्रियंवदौ
2) गौतमी
3) माढव्यः
4) शाकुन्तलस्य चतुर्थोऽङ्कः
5) कण्वः
6) शार्ङ्गरवः तथा शारद्वतः
7) सूचकः तथा जानुकः
8) धीवरः
9) सर्वदमनः (भरतः)
10) सानुमती

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12.8. FOR FURTHER STUDY

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ಮುದ್ರಕರು : ಗುಡ್‌ಟಚ್ ಪ್ರಿಂಟರ್ಸ್, ಮೈಸೂರು - 570 012 ಪ್ರತಿಗಳು: 500
ಕಾಗದ : ಒಳಪುಟ 60 ಜಿ.ಎಸ್.ಎಂ. 15.2 ಕೆ.ಜಿ., ಎಂ.ಪಿ.ಎಂ.
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WAY TO KSOU CAMPUS

1. Suburban Bus Stand
2. City Bus Stand
3. Railway Station
4. St. Joseph's School
5. Manasagangotri Canteen
6. Crowford Hall
7. K.S.O.U
8. Metropole Circle
9. DC Office
10. Kukkarahalli Tank
11. Ramaswamy Circle
12. Mysore Palace
13. Town Hall
14. K.R. Hospital
15. Sayyaji Rao Road
16. Chamaraja Double Rd
17. University Guest House
18. Medical College
19. K.R. Hospital
20. KRS Road
21. Law Courts
22. Apollo Hospital
23. Akashvani Circle
24. Kalamandira
25. Maharani's College
26. Hardinge Circle
27. Railway Track
28. Saraswatipura 14 Main

From	To	City Bus Number
1. Suburban Bus Stand (SBS)	7. KSOU	130, 136, 266, 267, 268
2. City Bus Stand (CBS)	7. KSOU	129, 130, 136, 267, 268
3. Railway Station (Rail. Stn)	7. KSOU	130, 136, 266, 267, 268
7. KSOU / 4. St. Joseph's School	1. SBS / 2. CBS / 3. Rail. Stn	129, 266, 267, 268, 270
7. KSOU / 5. Manasagangotri Canteen	1. SBS / 2. CBS / 3. Rail. Stn	129
7. KSOU / 5. Manasagangotri Canteen	2. City Bus Stop	129, 130,

To reach KSOU by bus no. 129 & 130 alight at Manasagangothri canteen stop. By all other buses, alight at St Joseph's School. Prepaid auto:From SBS - Rs. 25/- From Rail Stn: Rs. 20/- .

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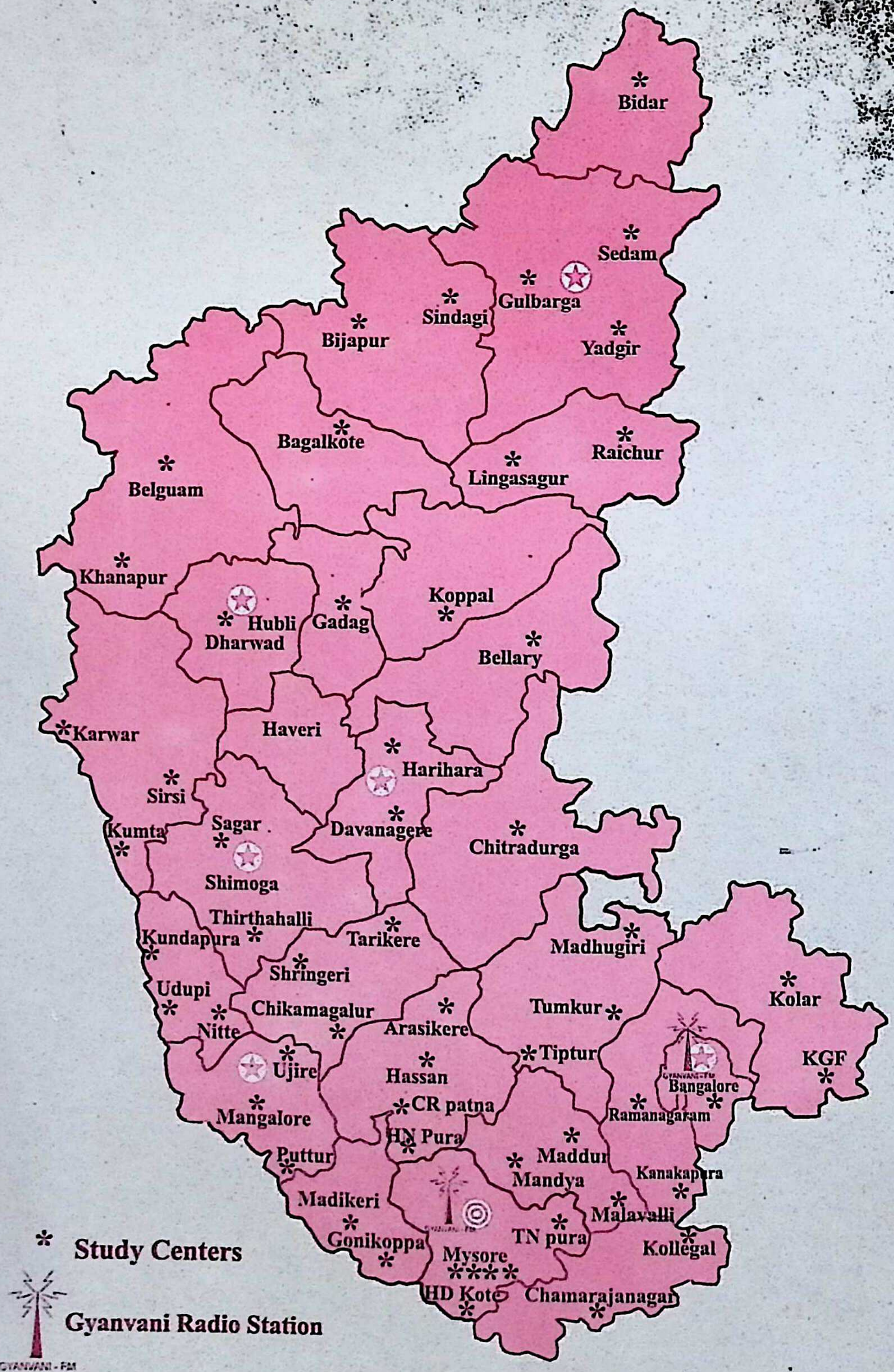
Regional Centers and Study Centers



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